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ABSTRACT

This curriculum is aimed at improving the oral communications skills of blue collar and lower management personnel as they interact in the workplace. It is intended to be workplace specific and to move the learner toward a full 12th-grade level attainment. Designed for use in a variety of settings and formats, the curriculum is divided into five sections: small group communication, one-to-one communication, needs-based selling, formal presentations, and questioning and listening skills. Each section begins with an approximate time frame, list of goals, and introduction. The activities within each section consist of these components: background, directions, and any materials or information necessary. Questions and points of discussion are suggested under the heading "processing." The teacher may adapt, modify, add, and delete activities as desired. (YLB)

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ED311152

WORKPLACE ORAL COMMUNICATIONS I

A WORKING CURRICULUM
by Kenneth Huggins

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FOREWORD

Tom Peters indicated in Thriving on Chaos that Workforce training needed to become a national obsession. We are now in a time when it must become the obsession described by Peters. As we begin to realize the need for Workplace Literacy skills it has become clear that the skills of the workplace of the past are not those of the present or (indeed) of the year 2000. We have found that sometimes as many as six of every ten of us who work in industry, work in service sector business, labor behind a CRT, or function in management fail in at least one of the five areas of adult workplace literacy (Reading, Writing, Speaking, Listening, Math) at the full high school level. Some sectors of business and industry have discovered this fact earlier than others. Some have identified the need for basic skills at this "12th grade" level as they have changed technology.

Please note that we are not necessarily talking about the typical ESL, ABE, GED need alone! We are also speaking of the need to problem solve, work in groups, know basic computer functions, or give an informal speech in support of an idea or innovation. The truth is, however, that over 20% of us do not have a high school diploma, still others speak English as a second language, and others have basic education skills which (for lack of a better term) have atrophied over time. There is nothing magical about the '12th grade' level except that it is the level of attainment that we generally identify as attaining basic skills. I tried to address the overall issue of Workplace Literacy at the 12th grade level in the paper "Workplace Literacy: Raising the Floor of Education in the Workplace" This paper defined Manufacturing Literacy as " the ability to read and write at the twelfth grade level, to speak and listen with clarity and understanding in a team or work group, to have mathematics skills at a twelfth grade level sufficient to handle SPC (Statistic Process Control) problems, to have problem solving skills, and to have basic computer literacy skills." What is clear is that Workplace Literacy is different from general adult literacy in that Workplace literacy seeks to meet the goals of the individual and the employer at the same time. Since we began the development workplace literacy programs in our region we have moved from providing very specific curricula for each project to the more generic approach of this curriculum. That is not to say that the specific needs of the workplace are not important, indeed, they are. Tailored use of this curriculum is absolutely desired! What is present here is a shell that can be moved from setting to setting, workplace to workplace without the necessity of "reinventing" the wheel for each industry or business.

The Finger Lakes Regional Education Center has identified several areas of CORE SUBJECT MATTER which make up Workplace Literacy Skills for our region . At the end of this curriculum document you will find of full listing and timetable for the development of these material. The curriculum that follows has been developed by the center as a "teachable" curriculum directed toward workplace needs. It is not designed to be "easy" or necessarily the "end-all and be-all" of workplace curricula. It is not a "quick fix" for a very significant problem either. Instead, it is designed to be workplace specific and to move the learner toward a full 12th grade level attainment. Finally, I would encourage companies that use this material in their setting to make at least some of this training "on the clock." It is only in this way that a uniform level of attainment can be reached which will allow more technical firm specific training to take place.

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David M. Mathes
Executive Director
Finger Lakes Regional Education Center

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CURRICULUM: WORKPLACE ORAL COMMUNICATIONS I

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WORKPLACE ORAL COMMUNICATIONS I

A WORKING CURRICULUM

by Kenneth Huggins

Finger Lakes Regional Education
Center for Economic Development
c 1989

OVERVIEW

There is good reason for this curriculum to be titled "Oral Communication" rather than "Speech" or "Public Speaking". It is aimed at improving the oral communications skills of blue collar and lower management personnel, and this includes more than "speech". It is presumed that most of this communication will occur in the workplace; it will not be "public speaking".

"Oral communications" is a more encompassing term than either of the others.

COMPONENTS OF ORAL COMMUNICATIONS

One-To-One

Group Decision-Making
Group Consensus Building

Needs-Based Selling Concepts
Needs-Based Selling Techniques

Formal Presentations

Questioning Skills
Listening Skills

This curriculum is designed so that it could be used in a variety of settings and formats. For each section, an approximate number of hours are identified which ought to be as many as are necessary to complete it. These hours may be broken into smaller time blocks depending on the nature of the activities and your needs.

While the sections are arranged in a logical sequence, working from smaller, non-formal activities to larger, more formal ones, each section could be taught on its own, assuming that students in the program have the necessary pre-requisites. For instance, if it can be assumed that students have good one-to-one and small group interactive tive skills, they could work with just the Needs-based Sales techniques or the Presentation to Large Group activities.

The activities suggested come from a variety of sources. Unless otherwise noted, they are not copyrighted, nor are they written in stone. You should adapt, modify, add, and delete as you see fit. The readings that have been suggested were chosen because of their clarity and brevity, but there are many other readings available. You may find some that are more specifically focused for the needs of your students.

Many of the One-to-One and Small Group activities come out of work done in effective education, specifically Values Clarification (See list of References for works in this area.) The reasons for this are that the aim of these activities is to get all students talking freely, that people are more likely to talk freely about things that are of intrinsic importance to them, and that topics relating to our personal values are of intrinsic importance.

These activities have been done many times with all kinds of groups, and they work. The only caveat is that there must be a reasonable amount of respect and trust among the participants. They don't all have to be friends: they don't even have to know each other. However, it must be assumed that they can get along well. If the climate in the group is one of fear and animosity, if people are afraid to express an opinion for fear of

being put down, cut down or censured in some fashion, they won't work. Of course, in a climate such as that, any form of oral communication might be difficult.

Working with the topics and issues in these activities can be great fun and also quite self-enlightening. It is easy to get into some of these topics at great depth and breadth, and the self-knowledge that comes from this is all to the good. However, it must be remembered that these are oral communications activities, and that discussion of the concepts and skills involved in them is really why you're all there. For each activity, questions and points of discussion are suggested under the heading, "Processing." The term implies an analysis of the process of communication, of what people did and did not do, of what worked and what did not. It is up to you to decide how long to let an activity go, how long to discuss the issues involved, and when to move to Processing. The times suggested are ones found to be appropriate for that activity in most groups.

Any curriculum should include techniques or ideas about assessment. Assessment is always important to let those who run a program know how successful it is and, often, to help participants discover how well they have learned. Surveys and questionnaires of participants can be of great value to the program staff in focusing and fine-tuning their efforts. Self-evaluations, peer evaluations, and thoughtful staff critiques can help participants abstract what they have learned, identify skills that are well-developed, and specify those that need work.

It is the absolute conviction of the author that any sort of comparative (and then, inevitably, competitive) evaluation be avoided. Grades, for any sort of comparative evaluation translates into them, quickly become the tail that wags the dog. Students try to divine what the instructor wants, particularly if decisions about job security or advancement may be affected. Yet oral communication is such a personal, almost idiosyncratic thing, that it must be left to the individual to figure out what works best for him or herself.

Yes, you can suggest a louder voice, more eye contact, a different pattern of speech organization. Yet your suggestions should be just that, put in words, and without a grade attached.

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I. SMALL GROUP COMMUNICATIONS

Approx. 6-8 hours

GOALS

In this section, you want to have students:

1. Interact with two to five other students, both familiar and unfamiliar.
2. Work toward a task involving them having to talk and listen.
3. Observe and comment on group dynamics.
4. Identify and evaluate their own communication patterns within groups.
5. Identify alternatives to unsatisfactory patterns.
6. Try out alternatives.

SMALL GROUP COMMUNICATION

Introductions:

Beginning an Oral Communication program with Small Group Activities is a wise idea. People are very much accustomed to talking in small groups of three to five. Such size allows each individual enough chance to talk, yet places less pressure on the reluctant speaker than does a one-to-one situation. Having people form small groups may allow them to remain with someone they know well, often an important consideration at the start of a program, as well as get to know one or two new faces.

In addition, these activities will foster an examination of group dynamics. As soon as a group is given a task, and simply discussing a question is a task, various components of group dynamics take form and can be observed and discussed.

Among these components are patterns of listening and talking, hidden agendas, task orientation, leadership, alliance building, consensus building, and decision-making. A

premise behind these activities and the Processing of them is that people will function in an artificially created group with an artificial task much as they would in groups in "real life".

Processing questions focus on the aspects of group dynamics and the individual's role within them. In particular, they should help the individuals focus on their communication patterns within a group, how satisfactory they are, and what they might do to change unsatisfactory patterns. When done in sequence within a reasonably short period of time, the activities will allow individuals to try out new patterns in a relatively safe "laboratory" setting.

For instance, a woman who is customarily very assertive and tries to bend others to her way of thinking might try a more compromising, conciliatory posture. A man who has always been a mediator and compromiser might try holding more rigidly to his principles. Each could see how comfortable the new role is, how effective the group seems to function with him/her in this role, and whether any of the new behaviors could be incorporated outside the classroom.

SMALL GROUP COMMUNICATIONS

Activity 1

Nametags and Introductions

Background:

This activity is actually more One-to-One and Large Group, but since it is a very effective opening, it is put here. You will need a stack of 5 x 8 index cards, felt tip markers, and masking tape.

Directions:

Pass out one card to each student. On the unlined side and holding the card horizontally, students should write the name they wish to be called in the center of the card. Then with pen or pencil, they should block off each corner. (see illustration #1.) In each block, they should number 1 to 3.

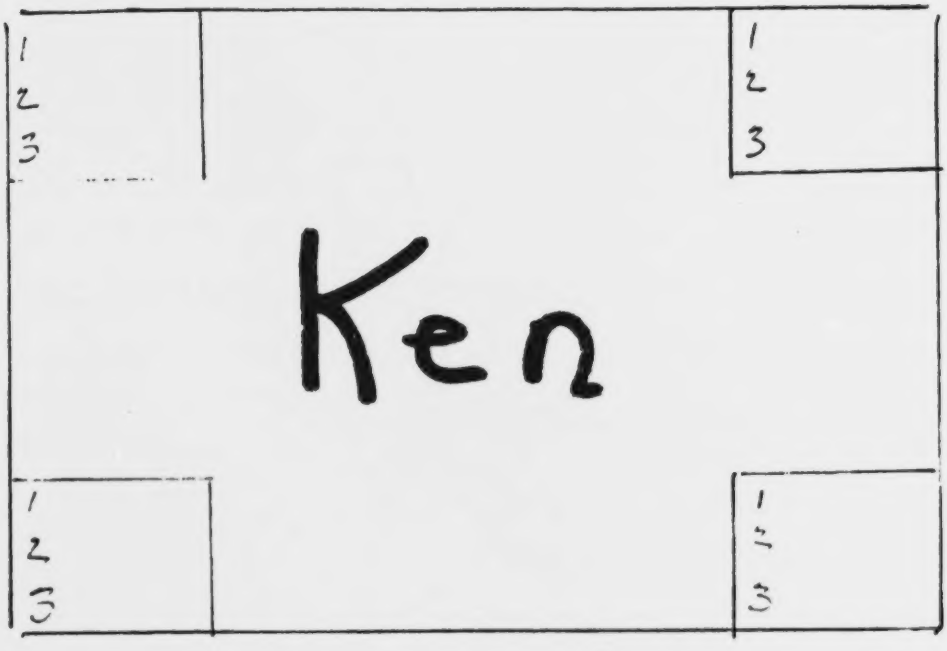
Tell them that in each block, they are going to put some information. The upper left block will contain the following numbers:

1. The number of dollars per year you want as income to live your life the way you'd like to. (There will be nervous laughter. Encourage them to put down as many as they want.)
2. The number of years you would like to live, assuming that when you go, you will be a healthy example of that age.
3. The number of true friends you have, however you choose to define "true friends."

It should take no more than thirty seconds for each of these.

Now, in the upper right corner, they will list the following places.

1. A place you've never been to but have always wanted to visit.
2. A place where you were the happiest you've ever been , whether briefly or for a long period of time.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3. A place where your life took a very definite turn, for the better or worse, again, briefly or over a longer period.

In the lower left corner, they will list some things.

1. The thing you hope someone will give you for your next birthday.

2. The thing you'd buy if you won $25K in a lottery.

3. The thing you'd save if you arrived home to find the place in flames and all living creatures were safe outside.

In the bottom right corner, they will list some people.

1. The person you had a crush on when you were in elementary school. (Everyone had a crush. The person may be the girl/boy next door or a celebrity.)

2. The person who has had the most positive influence on the way you do your job.

3. A contemporary, well-known individual whom you admire. (For some reason, this is often very tough for people. Stress that the person is not necessarily a hero or heroine, but is admirable for some important reason. Allow a little more time for this one.)

When they've finished, they should put their nametags on, using a piece of masking tape.

Now tell them that they should pair off with someone they don't know well and get acquainted. Tell them that after ten minutes, they will return to the group and give a one minute introduction of their conversational partner. Suggest that they look around for someone with whom it might be interesting to talk. They should also decide whether they want to be a "picker" or "pickee." There are advantages and disadvantages to each, and this can be discussed at a later time.

Then have them pair off and begin their conversations wherever they'd feel comfortable. The nametags serve as a basis for their conversation. Warn them when three of four minutes are left so that a dominating talker can get quiet and let the other talk.

After ten minutes is up, have them regroup for their introductions. Groups of about twenty are ideal. Fewer than that is also all right, but more can get tedious. If you have

enough for two or more groups, you will need an assistant(s) to monitor the additional group(s).

Identify someone in your own mind who appears confident and outgoing and ask him/her to introduce the conversational partner. Emphasize again that the introduction should be about a minute. Stress that it should say more about the person than name, job, family situation, and so on. Information from the nametags is appropriate, as well as other things they've discovered, or impressions the individual has gained of the other during the conversation. If there has been an odd number of participants and you have partnered with someone, you might want to start. It is important that the first introduction conform to the guidelines, for others will be modeled on it.

Processing

When everyone has introduced and been introduced, you can discuss the activity. Questions you might pose are:

How did you like doing this?

Did you learn more about your partner than you would have without the nametag?

Did knowing that you'd have to make an introduction affect your conversation? In what way?

Which was harder, to introduce or be introduced? Why?

How long did a minute seem to be?

SMALL GROUP ACTIVITIES

Activity 2

Scavenger Hunt

Background:

This is another getting-acquainted activity. You can make it competitive or non-competitive, as you wish. Making it competitive will intensify it and bring out more group dynamics to examine. Making it non-competitive will be more facilitating to the getting-acquainted aspect.

Directions:

The students should form groups of six to eight. Staying with two or three friends is all right, but no group should be made up solely of people who work together closely, or know each other well for other reasons.

Tell them that you will now pass out a list of items they must find among themselves. These are things that they all like or dislike, or experiences they have had in common. Give an example, say, of a food they all like, or a television show they all dislike. They must find as many of the 25 items as possible, in as little time as possible. However, stress that each individual must have experienced the item in order to go along with the group. If someone hasn't seen "60 Minutes" or eaten anchovies, he/she cannot go along with the group which may like the former and dislike the latter.

Now pass out the following list.

When the groups are done or the time limit is up, ask someone from each group to readtheir list, just for the sake of curiosity. Then go on to Processing.

SCAVENGER HUNT LIST

	Like	Dislike
Food		
Article of clothing		
Place		
Indoor group activity		
Outdoor group activity		
Television program		
Public figure		
Month		
Motto or slogan		
Commercial or advertisement		

Experiences of feelings you all share

a physical fear

moment of embarrassment

moment of ecstasy

an interactive skill

hope for the future

Processing:
Questions you might ask include:

Did you enjoy this?

Which items were hardest to find? Which were easiest?How did it feel when you were the one person in the group who liked what the others disliked, or vice-versa, or who simply hadn't experienced that thing?

What did the group do to make you feel that way?

How did you feel if there was one person in your group who frequently couldn't go along with the rest?

Were you aware of how well other groups were doing? Did this affect your group?

SMALL GROUP COMMUNICATION

Activity 3

"Alligator River"

Background:

This is a consensus building activity involving groups of four or five. Four is preferable, but be strict about that; three is too few and more than five may make the task impossible. If there is such a thing as a never-fail, 100% guaranteed activity, this is it. It does, however, involve a story which should be told with a good deal of drama. If you don't feel that you are a good dramatic story-teller, you might enlist someone you know who is to tell the story.

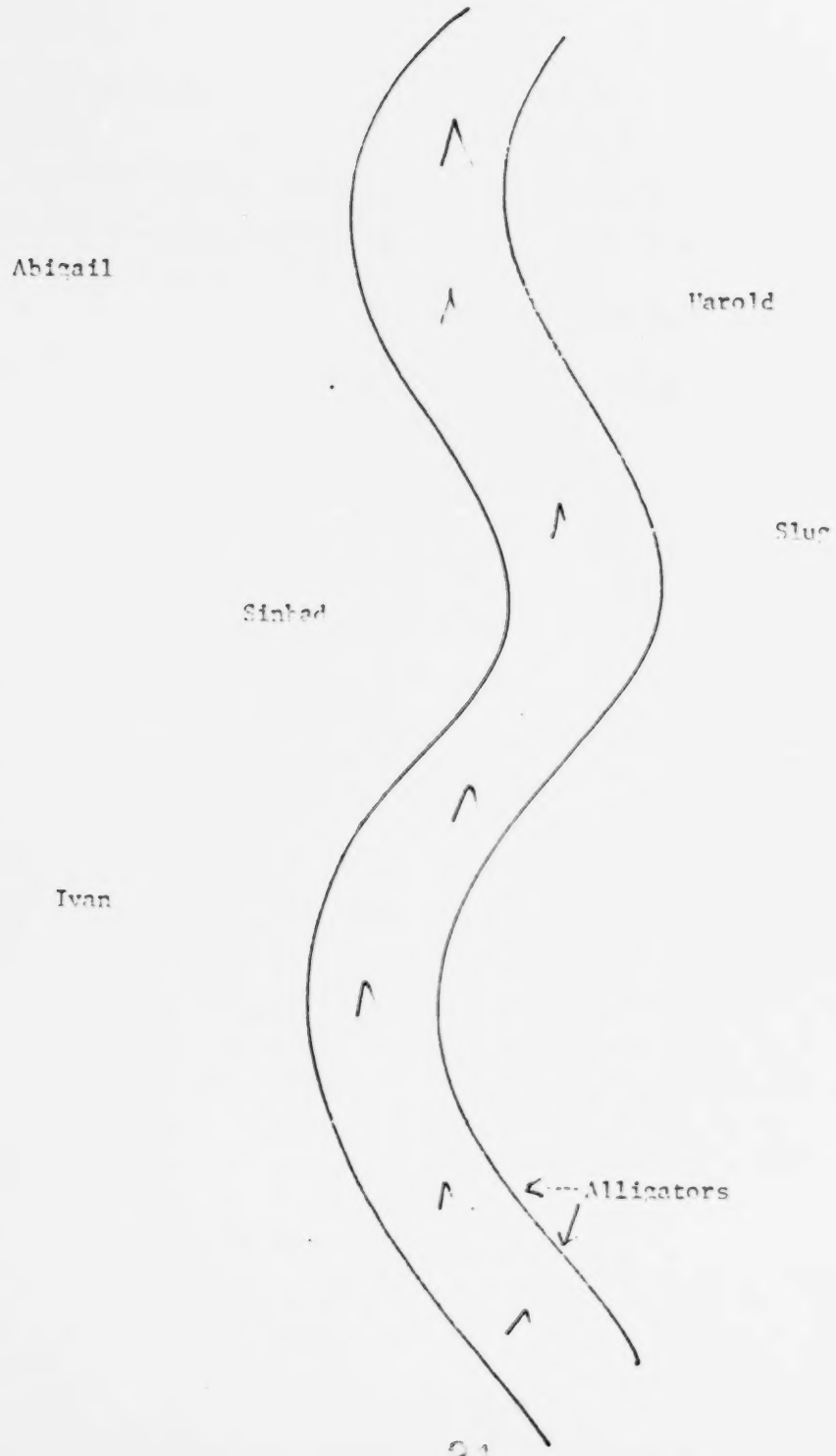
Directions:

Have them get in groups, each individual with a piece of paper and a pen or pencil. Announce that you (or your assistant) will now tell a love story. (Pause for the "awww"s). As you tell it, write the characters names on a blackboard or sheet of newsprint, and tell the students to write them as well. When the story is finished, the drawing should look something like illustration #2.

When the story is over, pause for a moment. Then tell them to individually rank the five characters from 1 to 5, from best to worst according to what they did. When each individual has done that, tell the groups that they must then come up with a consensus ranking. Discuss a bit what "consensus" means. It is a group agreement or opinion. It is not a vote.

Let this process go on as long as it seems lively. Some groups may finish in five minutes. Others might not finish in five days. Generally, twenty to thirty minutes is about right.

ALLIGATOR RIVER STORY



ALLIGATOR RIVER STORY

This is a love story. Naturally, it concerns two lovers, Abigail and Harold. Abigail and Harold are juniors in college. They met the first week of their freshman year and have been going together ever since. Abigail wears Harold's fraternity pin on her Peter Pan collar. Though not engaged, and not sure of post-graduation plans, they understand that they have a long-term relationship, probably leading to marriage.

They have had a typical relationship in many ways. In times of passion, Harold has sometimes tried to persuade Abigail to come up to see his etchings, but she doesn't believe in seeing etchings before marriage and has refused. With the help of a cold shower or two, Harold has respected her convictions.

Their campus is a strange one, in that it is bisected by a wide river filled with ferocious alligators. (Draw the river.) This is no problem because there are a number of bridges over it and the alligators are kind of interesting to watch.

However, spring rains are heavy this year and one day, a flash flood washes out all the bridges. As luck would have it, this occurs when Abigail is on one side and Harold on the other. For the first time in their relationship, they are forcibly and physically separated from each other, and are extremely upset and depressed. Trying to go to the banks of the river and call across to each other doesn't work, since the alligators chase them away.

It looks as if it will be more than a week before the bridges are rebuilt and Abigail feels she just can't stand it. She wanders along the river, trying to think of a solution, when she sees a boat come up the river and pull over to her side. Out steps Sinbad, a sailor. Swallowing her shyness, Abigail approaches him and tells how she and Harold are separated, and wouldn't he be kind enough to take her over to the other side? He thinks a moment, looks her over, and says, "Sure babe, as long as you sleep with me tonight and do anything I want ."

Abigail reacts in horror. After all, I mean, Harold and his cold showers, and this sleazy sailor now wants her to, after all her convictions about etchings, and he expects her to ... "Not on your life, " she says, and walks off in a huff.

Further down the river, she sees a guy sitting under a tree looking at the river. She recognizes him as Ivan, who's been in a couple of her courses. They knew each other's names, but nothing more, as he was a quiet, fade-into-the-woodwork type.But she approaches him and says, "Uh, Ivan, you're a guy and maybe can help me out. You see, there's Harold" ... She tells him the story, including what Sinbad wants, and finishes by saying, "Look, as a guy, would you just go ask Sinbad not to demand this awful price and try to make him see it's not fair?"

Ivan yawns, pauses, then says, "Look, I'm sorry you got this problem. But my philosophy is, 'I don't want other people to butt into my business so I don't butt into theirs.' Sorry I can't help you, but you'll just have to handle it yourself. I don't want to get involved."

Abigail tries to explain it's not really getting involved, just helping, but Ivan is firm in his decision. She leaves him, beside herself with frustration.

Feeling there's no other way to handle it, she goes back to Sinbad and pays the price. She sleeps with him and does anything he asks. And remember, he's a sailor and has been all over the world.

The next morning, Sinbad takes her over to Harold and they are reunited with hugs and kisses and tears and words of never parting, etc. etc. After they've calmed down but still holding each other close, he asks her who that guy was who brought her over, since he's seen no other boats. She says, "Oh Harold, you wouldn't believe it," whereupon she tells him the whole sordid story.

When he hears what she has done to get over, he screams, "You vile slut!" and rips his fraternity pin off her collar. "I should have known, you scummy little tramp!" he continues. Finally he stomps off, shouting, "I never want to see you again!"

Abigail completely dissolves in tears. After all she's been through, this is the final straw. She doesn't know what to do or where to go, only that she's as miserable as she's ever been in her life. To have given up her virginity, and now to lose the man she loves ... it's unsupportable grief.

While she is still sobbing, along comes Slug, a big guy who's in an all-league middle linebacker. He's a pretty tough guy, except when it comes to girls. After all, they are the weaker sex and should be protected. He's especially soft when he sees a girl crying, and the sight of Abigail sobbing makes his heart turn to applesauce. He approaches her and says, "Uh, gee, honey, what's the matter?"

Eager for sympathy, she pours out her story to him. When he hears what Harold called her and how he ripped her pin, he's infuriated. "That bum did that to you, sweetie? Let's find him!" So off they go over the hill. After a few minutes, they find Harold and Slug beats him to a bloody pulp. As he does, Abigail stands there and a slight smile curls the ends of her lips.

If a group tells you that they can't arrive at a consensus, tell them that they have to finish. If someone asks what happens if they don't finish, tell them that they should. This intensifies the pressure that can intensify the group dynamics. You can also do this by announcing, "You have just five minutes to complete your list." In actuality, accept any portion of a list that a group can agree upon. If they agree on two or three, that's okay.

Processing:

They will first want to talk about the characters and the issues involved in ranking them. You might just simply list some of these, e.g. honesty, opportunism, violence, consistency, involvement with others, sexual morality, etc.

However, don't let this degenerate into a large group discussion. It will quickly become disorganized and probably, quite loud.

You might make a grid on the board or page with the five characters on the vertical and 1 to 5 on the horizontal. Then you could have one person from each group read their ranking, all other groups keeping quiet. Make a tally for each character's rankings to see how the distribution is. If you have eight or ten groups, you may have all five characters ranked anywhere from 1 to 5, or at least over four places.

You could then ask groups for the reasoning behind some of their rankings. Some groups may have the same ranking for a character for different reasons.

Another area to explore is that of assumptions. Explain that assumptions are normal things that we all make, and that they have made some in doing their ranking. You might ask the following questions: How many of you assumed that:

Harold was gone for good?

Slug was not too bright?

Harold did not try to get over the river himself?

That Abigail would continue to enjoy the sight of Harold being beaten?

Since we don't have any more information, none of these assumptions are right or wrong. The key thing with assumptions is to recognize them as such, and to keep an open mind for new information. You might explain how important that is by asking those who ranked Sinbad near the top (usually because he was upfront, honest, and consistent) to raise their hands. Now ask them if the following bit of information would change their ranking: Sinbad was traveling up the river to go to a clinic for treatment of venereal disease.

When discussion of the characters and assumptions has gone as far as you want it to, focus on the process by which the groups achieved or did not achieve consensus. Among the questions you might ask are:

Did a leader emerge in your group? If so, how and why?

What did you do with an individual who disagreed with the group and wouldn't budge?

If you were that person, how did the group make you feel?

How did you handle the assumptions of others?

When you expressed an opinion, did you feel the group listened to you?

On which characters were you willing to compromise and on which were you not willing?

Did you get upset with anyone in your group, or did anyone in your group get upset with you?

How easy did you find it to justify your rankings?

Was there someone in your group who served as taskmaster, i.e. "Come on, now. We have to finish this list." How was he/she received?

Are there ways you acted in your group which you like to change? How would you like to change them?

Again, this processing can go as long as you want it too. You and any assistants might contribute any observations you made of the process as you watched it.

A final point to consider is how the groups reacted to you as an authority. You may have put some pressure on, even though you issued no threats and promised no rewards. Did groups accept this and try to work harder just because you said so? Did anyone ask what would happen if they didn't finish? Did anyone resent you for pushing them?

SMALL GROUP COMMUNICATION

Activity 4
"The Bomb Shelter"

Background:

This activity is similar to "Alligator River," and may be processed in the same way.

Directions:

Have students get in groups of four or five. Give them the following premise.

"All of a sudden, Nuclear Armageddon has arrived. Someone has pushed the button, and all the other buttons have been pushed. Bombs are dropping all over, and it looks as if this is The End of Civilization as We Know It.

Under the back yard of your property is a Bomb Shelter built by your late, eccentric Uncle Herb. Everyone thought him crazy to build such a thing, but he did a good job. It's very secure, has an air filtration system, sufficient food and water for six months, books, a VCR and tapes, board games, etc., and can house six people.

Unfortunately, you know that you have been exposed to so much radiation that you can't survive. However, you have the key to the Bomb Shelter, and can decide who goes in it. No one you know is still around, but the following ten individuals are. They've shown up simultaneously and all of them want "in". They've agreed to let you decide which six can go in. You must make the decision quickly before there is any more radiation. All you know about each is on the sheet you will receive now."

Pass out the sheets, and as with Alligator River, have them first choose their six individually, then arrive at a group consensus.

BOMB SHELTER LIST

Choose 6 out of the 10:

1. Female, 17, Puerto Rican high school dropout. Has had two babies, but they are not with her.
2. Female, 40, doctor in a specialty you've never heard of. Never married, has had a hysterectomy.
3. Male, 30, Japanese biologist. Speaks no English.
4. Male, 35, state cop, ex-Marine D.I., ex-all state football player.
5. Female, 35, alcoholic, has had two marriages, two divorces, three kids, but they are not with her.
6. Male, 40, concert violinist who has never been married. Makes his own violins.
7. Male, 35, head of the state Chamber of Commerce. Recently accused of making illegal campaign contributions.
8. Female, 24, black, led a successful rent strike in ghetto tenements. Once spent thirty days in jail for incitement to riot.
9. Female, 30, elementary school teacher, married, one child, husband and child are not with her. Has severe asthma.
10. Male, 30, mechanical engineer. You know people who buy their cocaine from him.

Processing:

The processing of the group dynamics and communication patterns is the same as with Alligator River.

Among the values-oriented issues to explore are the following:

Did you assume that these six might be the only people to survive and would be responsible for regenerating the human race?

Was the question of race important?

Did you choose the characters for their long-term potential, or for how they'd get along in the shelter, or both?

What assumptions did you make about each character?

An adaptation you can make with this, or any such activity, is to designate Observers who don't participate in the discussion, but just watch and focus on the process. These could be assistants on your staff, or students who volunteer. They can be instructed to look for certain things like non-verbal messages, whether people are allowed to finish their remarks or are interrupted, etc. What they observe can be shared during Processing.

SMALL GROUP COMMUNICATION

Activity #5

Cooperation Squares

Background:

This activity is good for focusing on non-verbal communication and the ways in which groups try to cooperate on a task.

It does require some advanced preparation. You will have to make a set of the shapes on the next page for each group of five you anticipate working with. Make the shapes of oaktag or heavy construction paper.

In addition to putting the letters on each shape, you could also put key words relating to a subject base which your students are familiar with. In doing the activity, they may be able to recognize the key words as a clue for completing the puzzles.

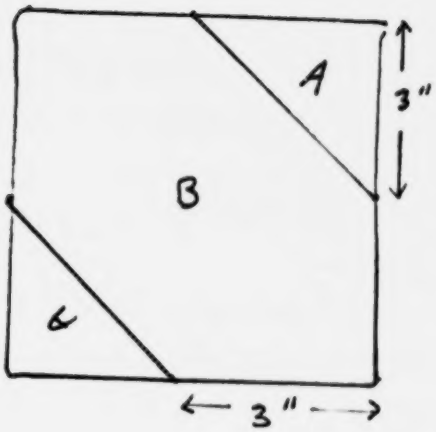
For instance, if you were working with elementary school children on this, on the back of the A and B shapes might be names of birds. On the back of C and D might be names of fishes, on E and F, names of mammals, and so forth.

Before beginning, scramble the pieces and put two or three inside each of 5 x 7 manila envelopes.

Directions:

Students must be in groups of five. Extra students can serve as Observers. Having Observers is a good idea, not just as a way to keep everyone involved, and you might plan to have at least on Observer per group, especially if the whole class is large.

Have them clear space so that they can work on the floor. This is much better than having them work on tables, because they will need a large area, and may need to move around.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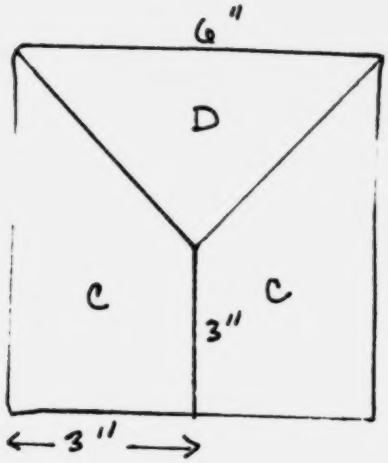
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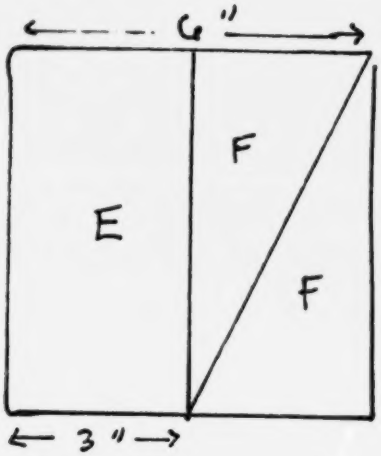
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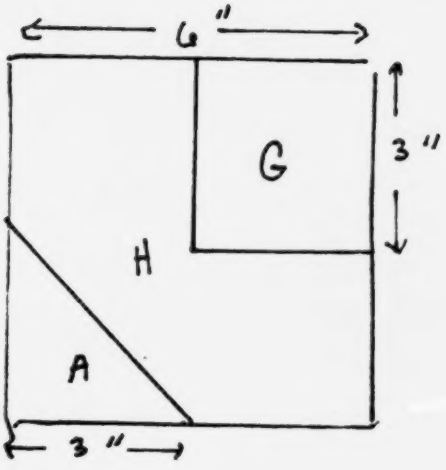
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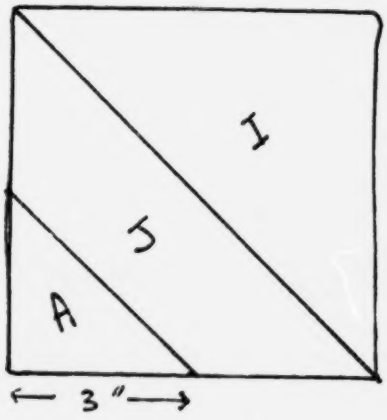
I
J
A
3"

Tell them that each will receive an envelope. Inside each envelope are some shapes. The task of the group is to make five equal squares out of everybody's shapes. The Key Rules are as follows:

No one may talk.

You may not take or in any way ask for someone else's shape.

You may only offer a shape you have to someone else.

Instruct Observers to monitor this along with you and any staff you have. People will inadvertently break the rules and must be reminded of them.

Some groups may finish in two or three minutes. Others will still be stumped after ten. Wait until every group has finished .

Processing:

This activity usually generates a lot of frustration. It would probably be good to talk first about this and what caused it.

Other questions to explore include:

In what ways did your group communicate? (Observers will be helpful here.)

Did you use shapes, letters, key words, or a combination of these?

If you had difficulty at any point, how did your group make you feel? How did they convey their attitude?

If you finished a square and had to break it up, how did you feel? (It's possible to complete a square in a way that prevents others from completing theirs. Then that square must be broken up.)

Did anyone emerge as a leader? How did this happen and why?

If you saw a key to the puzzles, how did you try to convey this to the others? Were they receptive? How did you know this?

What did you do if someone had a shape you knew you needed and they wouldn't give it up?

If someone gave you a shape you didn't want, what did you do?

If someone in your group had particular difficulty, how did you feel and what did the group communicate to him/her?

Did you feel more of an individual or more of a team?

II. ONE-TO-ONE COMMUNICATION

approx. 5 hours

GOALS

In this section, you want to have students:

1. Interact with a series of individuals.
2. Develop facility in talking to one individual, and in maintaining a dialogue with an individual.
3. Develop attentive listening skills.
4. Observe and analyze the interactive skills of others.
5. Identify and discuss such concepts of communication as eye contact, gestures, posture, articulation, tone , personal space, etc.

ONE-TO-ONE COMMUNICATION

Introduction:

These activities are grouped in this section so that they can be used alone if the focus of the program is solely on One-To-One communication. However, they can be easily mixed with The Small Group activities. Many of them have the side benefit of helping students get to know each other, just as the Small Group activities do.

In addition, many of the same interactive skills are involved and can be examined, with attempts made to alter patterns that are unproductive.

If there is sufficient time, it is recommended to mix the One-to-One and Small Group activities to provide some shifts in focus and pace. One-to-One activities place a bit more pressure on each individual; he or she may relax a bit more in a Small Group activity.

In this section we consider basic Oral Communication Concepts such as eye contact and body language, though, in fact, they are involved in Small Group Communication as well as One-to-One and may be dealt with there. These are always discussed in more formal approaches of Public Speaking, but they may be easier to identify and discuss, and their importance may be more readily seen in the more informal setting of these activities, and some of them may be discussed in the Small group Activities.

Any standard public speaking textbook will include discussion of these Concepts and could provide material for participants to read. However, the Concepts are so basic and this curriculum is so experience-oriented that it is urged to have participants identify and discuss them. Even completely unsophisticated individuals can identify the importance of making eye contact. If students derive the important Concepts themselves, they will have much more meaning to them and they will be better able to put the Concepts into effective practice.

The Concepts can be brought out and discussed in Processing. If Processing is done regularly, as it should be, this will have the benefit of reinforcing learning about these

Concepts, with discussion of their varying applications and importance depending on the nature of the activity.

Concepts to consider are listed below.

ORAL COMMUNICATION CONCEPTS

Eye Contact

Hand Gestures

Stance

Posture

Personal Space (physical distance between speakers)

Voice Qualities - Volume, Tone, Pitch, Modulation

Enunciation

Speech Patterns - Pace, Rhythm, Pauses

ONE-TO-ONE COMMUNICATION

Activity 1

Metaphor Whips

Background:

This is a good activity to get people going at the beginning of the day, after lunch, or whenever you need a low-risk activity that involves everyone. It helps people learn to talk about themselves in terms of a metaphor, a skill that is more creative and often more effective than trying to discuss the self in objective terms. We often use metaphors, or more accurately, similes, to describe ourselves and others in everyday speech. We may say, "I feel fit as a fiddle." Or "I'm right as rain." Or "He's as comfortable as an old shoe."

Directions:

Ideally, people should be in a circle to that they can see everyone else. If this is impossible, try for a seating arrangement that maximizes face-to-face communication.

Tell the students that you'll go around the circle and ask each person to say how they feel now (or how they felt when they woke up) in terms of a metaphor within a given category. You will supply the category; they will think of the metaphor. You might start it off by saying, "Right now, if I were a car, I'd be a Jaguar S-type." (Or you might say, a 1953 Studebaker.) Then ask someone else to go and begin the "whip" around the circle, each student offering his/her own metaphor.

After a few cars, you might change categories. Other categories include:

Food
Color (suggest they include the shade)
Month
Appliance
TV or film character
Room in a house
Animal
Plant or tree

plus any others that occur to you.

If someone cannot come up with an appropriate metaphor, "whip" along without permitting any sort of censure. Tell students also that no one can be asked to explain why they've chosen a particular metaphor, and no one should voluntarily explain it. Metaphors work or don't work at face value; explaining or analyzing them is akin to pulling the petals from a rose to figure out why it's so pretty.

Adaptation:

Because it involves everyone in a low-risk way, without requirements to explain or justify, Metaphor Whips can be used as an aid to problem solving. For instance, if you were aware that there was some dissatisfaction with the program, you could ask students to describe the program in terms of a four-wheeled vehicle, or how they feel they themselves are in the program in terms of a food. This doesn't solve the problem, but it lets you survey everyone and get a clear idea of any consensus.

Another variation is to use sentence stems and have these whip around a circle with everyone completing them. (However, here again, if someone can't or won't complete a stem, move on without comment.) Among sentence stems you could use are the following:

When I'm here, I want to _____.

If I could change one thing about this program (or company), it would be_____

When someone in this program does _____ , it makes me feel.

One thing we've done that I especially liked was_____

Something I'd like to learn more about (or "do better") is_____

When I have to speak in front of a group, I feel._____

The thing that concerns me when I have to speak to my supervisor is that I_____

_____

Processing:

With the basic Metaphor Whips, no Processing can or should take place. Do explain what you hope they get out of such an activity, then let them each think about it on their own.

With the adaptations, the goal of the Whips is to generate perceptions, feelings and ideas for Processing. The adaptations should not be done without discussion of relevant questions afterward.

ONE-TO-ONE COMMUNICATION

Activity 2

Concentric Circles

Background:

Since this activity provides opportunity for a series of one minute monologues to a variety of individuals, it's a good "getting-acquainted" exercise. It also includes observation of verbal and non-verbal communication behaviors.

Directions:

Have students get in groups of four or five, no threes or sixes. Designate the fours as Xs and the fives as Ys (or Bluebirds and Robins, or Bills and Giants; whatever you want.) You will need to have an even number of groups, so you may have to do some adjusting. If you can't have an equal number of Xs and Ys, you should have more Ys.

Have groups of Xs and Ys pair up and arrange chairs in concentric circles, the Xs in the inside facing out, and the Ys on the outside facing in (see Diagram.) Each X should then be facing a Y, and there will be one extra Y, who will serve as Observer. Since Ys will rotate seats, everyone will get to participate, and all Ys will have a chance to be Observer. If you have some groups of Ys with only four members, there will not be an Observer.

Now tell them that they will have a series of topics to speak on for one minute. You will give the topic, wait a few seconds and then all the X will talk on it to the Ys. After a minute the Ys will get their chance. After both have spoken on it for a minute, the Ys will rotate clockwise or counter-clockwise and there will be a new topic.

Time these carefully, giving exactly sixty seconds. Rotate who gets to speak first, Xs then Ys.

Tell them that when the Xs are talking, the Ys may not speak, and vice-versa. They should concentrate on attentive listening with appropriate body language and eye contact. Affirming "noises", e.g. "mm", "uh huh" are permitted.

CONCENTRIC CIRCLES

Observers should concentrate on the non-verbal communication, perhaps taking notes of what they see. These can be shared during Processing.

Some topics that work well include:

Something I did last summer that I feel proud about.

Something I hope to do next summer.

A skill I'd like to learn.

Going back to the classroom.

Something I know well and would enjoy teaching.

Drivers who really drive me crazy.

The age I'd be if I couldn't be my current age. (Must be at least five years different.)

The quality I value most in my friends.

A teacher I remember fondly.

An ideal Saturday afternoon.

If reincarnation is real, what I'd like to come back as.

What I enjoy doing alone.

What I'd do if I had just one year to live.

The angriest I've been in the last year.

The luckiest thing that ever happened to me.

You could also do items off the Nametags (see Small Group Communication, Activity 1.)

Do as many of these as seems appropriate. Be sure, however, before they get tired of it, to have them stand to do a few. Tell observers to note differences in body language and eye contact.

Processing:

Questions for Processing should be answered by all participants, not just those who observed. These questions include:

Which topics were easiest to discuss? Which were hardest?

When did a minute seem longer, when you talked or listened?

For how many of the sixty seconds would you say you made direct eye contact as a speaker? As a listener? Observers, do these answers coincide with your impressions? What's an appropriate number of seconds?

What constitutes an attentive listening posture? An inattentive listening posture? Consider such behaviors as leaning forward or backward, hands folded in the lap, legs crossed, etc.

How can you tell when someone is really into his/her topic?

How many inches apart were you when you were seated? When standing? (You might introduce the concept of "Personal Space", the amount of distance people allow between themselves and others. This varies from culture to culture, and can be a cause of difficulty in getting along in a new environment.)

Which was harder, speaking and listening while seated or while standing? Why?

Upon rotating, what kinds of verbal and non-verbal greetings were exchanged?

What is the function of these?

ONE-TO-ONE COMMUNICATION

Activity 3

Rogerian Listening

Background:

This activity is named after the famous psychologist, Carl Rogers. His philosophy of psychotherapy stressed the importance of reflecting the client's thoughts and feelings, not probing with questions.

Directions:

Have students pair up. If you have an odd number, ask three students to circulate as observers. Tell them that you will give them a controversial topic which they are to discuss, each sharing his/her own views and trying to understand the other's.

The rules for the discussion are quite strict. When Bob is talking, Mary listens, and before she can respond, rebut, state her own opinion, or even agree with him, she must summarize what he just said to his satisfaction. Then she can speak. When she is done, he must then summarize her remarks to her satisfaction. This must be done everytime one of them wishes to speak. If the responder gets anything wrong, or leaves something out, he/she must try again. After a second failure, the speaker may then correct or add to the summary.

Give them a controversial subject such as:

Abortion

Gun control

Capital punishment

This activity can generate a lot of frustration, and people may try to skimp on the summarizing requirement. You and your observers should moderate this and make sure that everyone is meeting the requirement.

Let this go as long as it seems lively. Ten minutes is about right, depending on the group. After they're finished, have them stand and stretch, and then pair up with someone

new. Since it is likely that they chose a friend or someone they've worked with for the first topic, tell them to find someone they don't know well for the second round.

Conduct the second round as you did the first.

Processing:

The frustration is the first thing to deal with. Ask them how frustrating it was, and why. Then you might ask:

How did the summarizing requirement affect the way you listened?

How did it affect the way you made your remarks? Did you find yourself trying to be better organized and more concise?

What does the frustration of the activity tell you about how well people listen in everyday life?

Observers, what did you notice about body language? Could you tell without listening which pairs were agreeing and which were disagreeing? How?

If you disagreed with your partner, did you find yourself more understanding and accepting of his/her views for having had to summarize them?

Did it make any difference whether you were talking with someone you knew well or with someone you didn't know well?

When the discussion has gone as far as you want, you might suggest an application of the summarizing requirement. It can be very helpful in an argument or heated discussion with an Aggressive Individual who doesn't want to listen. If you don't think Mr/Ms A.I. is listening, and you say so, and he/she says, "Of course I know what you're saying. But you're all wet...," then simply ask, "Okay, would you repeat it for me?" They may bluster and fluster, but will probably have to acknowledge that they didn't hear what you said.

Likewise, if he/she frequently interrupts and responds to your objection with, "But I know just what you're going to say, " respond with, "Then please summarize what I've just said and what I'm going to say and I'll tell you if you're right."

NEEDS-BASED SELLING

Introduction:

This section is based on the following premises:

Most of the students are not professional salespeople, nor do they plan to be.

In many instances, their jobs and their outside lives actually involve more selling (of ideas, approaches, procedures) than they may think.

In the future, they may have to do more selling of ideas, approaches and procedures than they do now.

The selling of these things will be primarily in-house, that is, to people working for the same firm, or will otherwise be non-profit-oriented.

Because of this, selling can be "Needs-Based," that is, identifying what, if anything, the customer really needs and trying to meet these needs. This is in contrast to the "Madison Avenue" approach of developing a product and then trying to create a need for it.

Every company that sells a product or service has professional sales people, and frequently, its own sales training program. Some of these programs are commercially available and a number of good ideas may be gleaned from them. However, they are based on the premise that participants in such programs are learning to be full-time salespeople.

This section introduces simple activities designed to help students identify basic Selling Concepts involved in getting someone to "buy" something the student is selling. The activities will also help students identify Selling Techniques which apply these Selling Concepts. (Selling Concepts and Selling Techniques are discussed in the Processing of Activity 3 of this section.) Students will discuss how they use Selling Techniques now, how they might in the future, and what are effective and ineffective Techniques.

As indicated, there is quite a bit of discussion involved in this section, as well as role-playing. Thus, it fits appropriately after these activities have been done extensively in previous sections. It is not designed to be used with students who are new to your program and to each other.

Because it involves discussion and role-playing, it is recommended that if the overall program includes a large number of students, they be divided into smaller groups for the entirety of this section. Groups of about twenty would be ideal.

NEEDS-BASED SELLING

Activity 1

Brainstorming

Background:

Evidence that good things can come from Madison Avenue, Brainstorming is usually described as a problem-solving technique, and it is very effective used that way. It can also be used, however, just to generate data, examples, situations, facts, etc. to prove a point.

The points that are important here are that all of us are involved in selling every day, and that students see how much they already use selling techniques.

Directions:

The rules of Brainstorming are few but absolute. They are:

Every idea mentioned by anyone is written down.

There is no discussion, positive or negative, of any idea, for a specified period of time (usually 5 to 10 minutes).

Piggy-backing (slightly modifying or changing another's idea) is not only allowed, but encouraged.

You will need at least two "secretaries" to write down ideas on blackboards or newsprint. Be sure not to allow the secretaries to be automatically female.

If students are unfamiliar with this technique or rather reticent, you might begin by having them do one or two trial runs. Ask them to Brainstorm responses to a scenario such as the following:

You arrive home one day and in front of your door is an ornate, Victorian, 200 pound brass spittoon.

You're in a supermarket and notice a woman and her bratty six year old son. As you watch, the boy intentionally knocks down a display of cans of mandarin oranges. The woman looks at the boy and cans rolling across the floor, shrugs, and starts to walk away.

If they are slow getting going, then offer ideas, preferably outrageous, of you own.Remind secretaries that they too, are encouraged to offer their ideas.

Now have them brainstorm ways in which they use selling techniques in their Everyday Life, e.g. selling a spouse on going to movie A instead of movie B, or selling a nine year old on the idea that he'll enjoy learning to play a musical instrument.

There isn't much to be done with the resulting list, which will be very long. Briefly make the obvious point that we all sell a lot more than we might think.

Now have them brainstorm a list of things that they sell which are Job-Related. You might want to sub-divide the group according to the specific nature of their jobs; brainstorming can be done with groups as small as four. Tell them to include both job-description selling, e.g. how to sell a particular way of assembling a particular part, and non-job description selling, e.g. starting a pool on the Super Bowl.

Processing:

Ask the students if they're surprised at how much they try to sell. They should be. Let the discussion then range freely over what is sold, how it's sold, the Selling Techniques one uses to sell and to resist being sold, etc.

You may discover students for whom the idea of selling is distasteful at best. They may equate selling with hucksterism, con artistry, imposition, etc, and will be certain that for the most part, they never resort to "selling".

It is a premise to this program that everyone tries to sell things, that it's part of human nature. Don't try to convince them of this and tell them that they do actually "sell". The problem is with the connotations of the term, so suggest, instead, that "selling" is not necessarily bad. Point out examples of where selling is necessary, for instance, selling your four year old that she should eat her beans, describe how it can help the "customer" more than the "seller", for example where you sell a job-related procedure that makes some individual's job safer.

Activity 1-A

Brainstorming

Now have them brainstorm ways in which they might need to use Selling Techniques in the future.

NEEDS-BASED SELLING
Activity 2
Personal Selling Analysis

Background:

This activity is based directly on the Brainstorming, and it is best done shortly after the brainstorming is done. If this is impossible, save the lists of Everyday Life and Job-Related Selling and put these up where students can see them.

Directions:

Have students take a piece of 8 x 11 paper and hold it vertically. Down the left side starting an inch from the top, have them draw a line so that they have a two inch margin. Then have them draw seven additional lines, all starting an inch below the top, so that they have eight columns following the margin. (See illustration.) The lines need not be completely straight or exact, and the columns do not have to be exactly equal.

Of course, you could have these sheets made up in advance, and just pass them out. There is something to be said for having them do their own, though. It does involve direction-giving and listening that will be dealt with more intensively later in curriculum.

Now have them list in the two inch margin 15 things that they have sold or do sell more than once or twice. At least 6 of them should be Everyday Life things and 6 should be Job-Related. Allow them at least five minutes to do this. If, at the end of that time, some can only come up with 11 or 12, tell them that's okay and to proceed anyway.

Tell that they are now going to analyze their sales through codes put in the eight columns. The coding is as follows:

Personal Selling Analysis Coding

In column 1, write SOLD if this thing has ever been sold to you.

In column 2, put a $ for each thing which, when sold, could have some financial benefit to you. (Let them define what this means.)

In column 3, write HS for each thing sold to benefit the health and/or safety of the customer.

In column 4, write IMPRV for each item which, when sold, could improve their job performance. (Tell them not to ignore Personal Life items.)

In column 5, write the approximate number of times per month they try to sell each thing or something like it.

In column 6, put Ω (the symbol for an ohm, the electrical measure for resistance) for each thing where they encounter significant resistance to their selling. (Let them decide what is "significant.")

Personal Selling Analysis Sheet

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

In column 7, write a number from 1 to 10 indicating how successful they feel their selling is, 10 being the top.

In column 8, put 5 for each item which they think they will still be selling in five years.

5A

Processing:

This is a rather private and individual activity, so you often can't expect a great deal of discussion.

Ask them first to look over the list. Tell them that this is simply a more systematic way to generate data about their lives and, in particular, how and what they sell. Observations, conclusions, and judgments are up to them to apply; there is nothing good or bad in any particular pattern.

Ask then for individuals to share any observations they have made which surprise them or confirm something they knew or hoped about themselves.

You could then suggest that a way to make observations is to compare data from different columns. For instance, is there a connection between columns 2 and 4? Between 6 and 7? Between 2 and 8? Correlations here may be direct or inverse, i.e. as one increases so does the others, or as one increases, the other decreases.

Other questions you could ask include:

Are you surprised by how many of these things have been sold to you?

Are there Personal Life items which affect your job performance?

Are you surprised at how often you try to sell these things?

Are you surprised at how many you may still be selling in five years?

Do you do a better job of selling things with some financial benefit to you or those to promote health and safety?

There are few, if any, general conclusions to be drawn. One that you might hope for, but can't push is that much of their selling is for the benefit of others rather than themselves.

NEEDS-BASED SELLING
Activity 3
Role-Playing I

Background:

These Role-Playing activities are similar to those in Activity 3 of One-to-One Communication, Section II. They should be run and Processed in the same way, except that the focus should be on how the individuals use applications of the Communication Concepts to persuade another to their own way of thinking.

Directions:

See the directions to Activity 3 of Section II. Emphasize to the rest of the students to observe not just Communication Concepts, but Selling Concepts and Techniques.
(See Processing.)

NEEDS-BASED SELLING
Role-Playing
Scenario #1

Rick and Geri have been happily married for sixteen years. They have three children: Marci, 14, Tom, 13, and Jennifer, 11.

It is a beautiful Saturday in October and they are trying to decide what to do for the afternoon. Geri wants to go to her high school's Homecoming football game and the Alumni party immediately following (Rick graduated from a different school). It is twenty years since she was a senior there and she is looking forward to her twentieth reunion in the spring.

Rick, on the other hand, wants to go for a picnic and walk in the woods, then look for a reclining lounge chair. His fortieth birthday is coming up in ten days and they have agreed that the chair will be his birthday present.

Each wants to do the activity with the other, each tries to sell the other on the merits of his or her proposal.

Modification:

Rick and Geri agree to submit their dispute to Binding Arbitration by their three children. The children have their own things to do and will be permitted to go their own ways. They will judge the dispute without intervening except to ask clarifying questions. Rick and Geri will argue their appeal to the children.

Chose three students to act as the children.

This Modification could be adopted after a certain amount of time of Rick and Geri trying to sell each other. Later the resulting differences in Selling Techniques can be examined.

NEEDS-BASED SELLING
Role-Playing Scenario #2

Vance Ferris is a supervisor for World-Wide Widgets, Inc., a firm for which he has worked for fifteen years. He supervises a shop of fifty workers which produces the Wonder Widget, the company's top-of-the-line model.

The most difficult and time-consuming part of production is the final grinding and sanding of the Wonder Widget, mostly because of the curlicues and furbelows which the design Department has decreed that the Wonder Widget have. If the curlicues and furbelows were eliminated, it would not affect the Wonder Widget's efficiency and it would make it much easier to finish it.

Right now grinding and sanding must be done by hand. Without the curlicues and furbelows, this could be done by machine. Vance estimates that it would take just 25% of the time to finish by machine what is now done by hand. He also feels that machine finishing would be more consistent and that supervising the finishing workers would take less of his time. He and his workers need this time to do a better job of making and assembling the parts of the Wonder Widget. With increased time and efficiency, they should be able to produce a greater number of Wonder Widgets.

Vance doesn't have exact figures of how many more Wonder Widgets could be produced and how much this would make for the company. He also doesn't have any information on marketing studies that might have been done on the importance of the curlicues and furbelows. Nevertheless, he is certain that removing them is a good idea and will benefit the company immediately and in the long run.

Vance must try to sell his idea to Assistant Vice-President for Plant Operations Duane Reeves, his boss. Duane is aware that the curlicues and furbelows are a needless and costly luxury, and privately, he'd prefer the Wonder Widget without them. However, he's also aware that Japanese widgets have been cutting into World-Wide's share of the market. Top management has been putting the pressure on Design and on Marketing to produce and sell more and better widgets. Finally, Duane is aware that the management climate around World-Wide has been very tense lately, sometimes antagonistic, with each department feeling that the problems are someone else's fault.

Vance knows that all he can do is try to get Duane on his side and to begin the fight against Design's curlicues and furbelows. He also knows that Duane will not be an easy sell.

Processing:

Discussion here may initially reinforce learning of the Communication Concepts discussed in Section II, but it should not stop there. Ideally, you should be able to elicit from the students most of the ideas and skills behind the Selling Concepts and Selling Techniques listed on the following pages. They might not use these terms, but they can identify what the seller is doing and why.

You can then supply the following terminology to give a framework to future discussions. In doing so, you may want to prepare overhead transparencies, posters, handouts, etc.

Keep in mind that these students are not training to be professional salespeople, and this may affect the emphases placed on certain of the Selling Concepts and Selling Techniques. For example, in selling a spouse on an idea, there is probably less time needed on Identification Needs, since the couple will know each other so well.

There are a couple of questions specific to these role plays which may be looked at. First, if the Modification of Scenario #1 is adopted, comparison may be made of the difference in techniques used when selling the spouse directly, as opposed to appealing to the arbitrators. Students who played the children/arbitrators can share which techniques were more effective with them. Second, consideration can be made of the Selling Concepts and Selling Techniques most important in trying to sell one's superior on an idea.

NEEDS-BASED SELLING
Selling Concepts*

PROBING -	Gathering information, discovering customer's needs
SUPPORTING -	Understanding and acknowledgment of customer's need. Identification of benefits of seller's product or service to meet that need
CLOSING -	Securing the customer's commitment to buy the product or service

* Among the companies with published sales training programs is Xerox Corporation. Xerox has built a program around these three Concepts. See References page.

NEEDS-BASED SELLING

Selling Techniques

1. Identification of the Customer's Needs.
2. Identification of Positive Product Features and Benefits.
3. Willingness to Adapt Product to Customer's Needs.
4. Identification of Negative Features of Alternative Products.
5. Appeal to Customer Pride.
6. Appeal to Customer Guilt (you owe me/us one).
7. Appeal to Customer Fear (of negative results without Product).
8. Appeal to Customer Hopes.
9. Real or hypothetical Appeal to Customer's Constituency (children, subordinates).
10. Real or hypothetical Appeal to Authority (children, superiors).
11. Summarizing how Product Features meet Customer's Needs to produce Benefits.
12. Gaining Customer's commitment to action.

NEEDS-BASED SELLING
Activity #4
Information Dissemination

Background:

This is simply an extension of the Processing of Activity #3. There is a good deal of cognitive material to get across, so you ought to consider this as a separate activity in terms of allotment of time.

Directions:

As indicated, there are different ways to present this material. It could be provided by material to be read during class time or at home. It could also be presented through a slide-tape show, or through lecture and question and answer. Given the right instructor and right students, it can be fully elicited from them. Keep in mind that the instructional emphasis so far has been heavy on student activity and involvement, and light on instructor input and involvement. The philosophy of the author of this curriculum is obviously toward that approach and he feels that a switch from active student/passive instructor mode to passive student/active instructor, at this point, would be difficult on both student and instructor, and would not be as productive as might be hoped.

This is not to say that students could not be given material to read, or be presented with material via charts or overhead projector. It is to say that in the necessary discussion following, the instructor should practice good questioning and listening skills.

What follows are discussions of the Concepts and Techniques. Each Concept is discussed briefly along with Techniques that apply it. There is also discussion of points to consider and a suggestion or two of specific questions to pursue.

Further background material on these Concepts and techniques is widely available in a number of texts and programs on how to be a professional salesperson. Because that is the focus of these materials, it is suggested that you look through them carefully. Materials that assume the consumer of them wants to be a professional salesperson may turn off a number of your students. Such materials could be used with the strongly acknowledged understanding that your program is not trying to turn blue-collared assembly-line workers into polyester-garbed salespeople.

An alternative to looking at Sales Training material is to look at Public Speaking texts, and at Composition texts that discuss how to create a persuasive speech or essay. Almost all of these, and there are a myriad, discuss techniques of persuasion. They do so in a non-professional context, i.e. you're not trying to persuade in order to make money. However, the techniques of persuasion are very similar to those of selling, and may be more readily assimilated by your students.

NEEDS-BASED SELLING
Activity #4, con't

Selling Concepts and Techniques:

The basis for discussion consists of the Selling Concepts and Techniques previously identified. It is important initially to see that the Techniques are ways of implementing the Concepts, so students should identify which techniques apply to which concepts. Basically, Technique #1 corresponds to Probing, #2-4 make-up Supporting, and #5-12 constitute Closing.

There are two important sub-points to make clear here. One is that not all Techniques will be used in every selling situation; #4 and 9, for instance, might be used rarely.

The second sub-point is that though some of these may be considered base, low, ignoble, evil, etc. (#4, 6 and 7), they are used. We have all used them in subtle form and will use them again. Examples of this could be drawn from the role plays. At one point, Rick might have said to Geri, "Look, if we go to the game, we'll just get pushed around by mobs of people, and at the party afterwards, everyone'll get plastered as quickly as possible." He's using Technique #4.

Similarly, Vance might have said to Duane, "You know, pretty soon, if those Japanese keep selling widgets, our top guys are gonna look at our operations and see why we can't turn out more of them cheaper." Here he's using #7 and 10.

Probing:

Probing is nothing more than Selling Technique #1, Identification of needs. In identifying a Customer's needs, the Seller is trying to gather information about that individual's situation and about what he or she hopes to do.

Two tactics are crucial to successful Probing. They are asking Probing Questions and making statements which are Reflecting Thought.

Probing Questions:

Probing Questions are similar to those discussed in Section V as Clarifying Questions. They are "open-ended" questions, as opposed to "closed-ended" questions.

"Open-ended" questions elicit more information from the subject and do not restrict him/her to "yes" or "no", or a previously determined set of alternatives, such as "red," "white," or "blue."

Open-ended questions may often be recognized because they begin with one of the "W" words taught to beginning journalists. These are Who, What, When, Why, plus How.

Variations on these questions are statements that function as questions. Examples of sentence beginnings that do this are: "Describe for me how...," "Why do you...," or "Who is going to ...," As indicated, Closed-ended questions ask for a yes or no response, or otherwise limit the responder.

Examples of the difference between Open-ended and Closed-ended questions about the same topics are below.

Open-ended	Closed-ended
How competitive are you in today's market?	Are you competitive in today's market?
How does that operation come about?	Is that operation difficult or easy?
Who will make the final decision?	Do you make the final decision?
When would you like these materials delivered?	Would you want these materials delivered weekly or monthly?
Why are you unhappy with your current canteen service?	Are you unhappy with your current canteen service because of poor food, poor service, or high prices?

As you may feel from the final two examples there is a place for closed-ended questions. Sometimes the Customer may have difficulty putting his/her concerns and needs into words, and offering a choice of options will be helpful. If the range of options the Customer has in choosing your "product" is limited, you may not want to let him/her range among other possibilities, even during Probing.

Nevertheless, it is better in Probing to at least begin with Open-ended questions. They ease "high-pressure" sales anxiety, encourage the Customer to think beyond the limits of what he/she has thought before, and foster the working together of the Seller and Customer toward a mutually agreeable arrangement.

Reflecting Thought:

This is nothing more than a restatement of what the listener understands the speaker to be saying. It benefits the listener in that he/she, in verbalizing the speaker's ideas, may gain a greater understanding of them. It benefits the speaker in that he/she can check out, and if necessary , correct the listener's understanding.

Examples of statements Reflecting Thought are:

"So what you're saying is that there is a communications gap between Design and Operations and you need some diagnosis of what is causing it."

"If I understand you correctly, you want a mechanism whereby all the Quality Control supervisors within the plant can know quickly when there is a difficulty in one of the line operations."

Supporting:

Supporting occurs when the Seller has":

1. Probed and identified a Customer's Need.
2. Feels he/she fully understands that Need.

As previously indicated, Supporting involves Selling Techniques #2-4. The Seller identifies the Features of the Product and how these will be Benefit to the Customer. He/she shows a willingness to Adapt the Product as much as possible to the Customer's Needs. Finally, he/she might identify the Negative Features and Benefits of an Alternative Product.

As used here, a "Feature" is a characteristic of the Product. A Benefit is how that Feature will help the customer. For example, a Feature of "Ambi Scissors" is that they can be used by right or left handed people. From this, the customer derives the benefit of extra convenience and adaptability. In this way , a Benefit is the matching of a Feature and a Need.

As the seller moves into Supporting, he/she will use fewer questions and will make more statements. Reflecting Thought will also diminish as the seller becomes more assertive.

There are many ways that the seller can try to match Feature and Need. Simply listing these side-by-side may be the easiest and most effective. An example of how this might look follows.

Listing of Features and Needs

Selling a Communications System

Customer's Need	Product Feature
Quick office-to-office communication	Provides two-button calling among fifty offices
Reliable, trouble-free system	Judged "Most reliable" by independent testing firm
Adaptability to changing conditions	Highly modularized, small, portable units
Reduced costs	Less expensive than current system, or competitors X and Y

If listing is not feasible or is ineffective, actual demonstration of Feature matching Need may be created, a la the door-to-door vacuum cleaner Salesman.

Depending on the flexibility of the Product , the seller should demonstrate willingness to adapt it to the customer's needs. This may be done during the identification of Features which have an inherent adaptability.

If the adaptation of the Product is not readily apparent, the seller might want to do more questioning of the customer about his/her needs. In effect, the seller is looking for ways that the Customer's Need may be adapted to the Product Feature, though the seller shouldn't indicate that this is what is going on. For example, suppose World-Wide Widget wants Crumbly Canteen Service to provide hot and handy breakfast snacks at 8 A.M., and Crumbly finds it impossible to do so at that hour. The Crumbly seller might see if World-Wide will accept them at 8:30 A.M., which Crumbly would be able to do.

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NEEDS-BASED SELLING
Activity #4, con't

Selling Technique #4 is not always required. There might not be any competing alternative Products. If there are, Comparative Selling is a venerable tradition. Identifying how an alternative Product's Features run contrary to customer's Needs, or at least do not meet them, is a good way of selling your own Product.

Closing:

A basic premise in most schools of psychology is that emotional needs underlie and motivate action. In Closing, the seller is trying to get the Customer to act, to take the first step in actually buying the Product. This first step is usually the stated commitment to buy.

Because action is desired, much of closing involves appealing to emotion. While it may be thought that trying to work on someone's Pride, Guilt, Fear, and Hopes is somehow wrong, it is something we all do, probably every day, and it is certainly part of any selling effort.

Here again, looking at the ways in which we try to "sell" our family, friends, and working partners can legitimize Techniques that might otherwise be frowned upon.

Another way to mitigate concerns about appealing to emotions is to emphasize that in the present context this is being done only to gain the commitment to act. The customer has legitimate Needs, and these have been identified. The product has legitimate Features which will provide legitimate Benefits. Emotion has not been used to identify any of these.

Professional salespeople are often concerned about Closing. They may express the feeling that they Probe and Support well, (or words to that effect), but are having trouble Closing. If you are trying to sell something to someone who doesn't have a legitimate Need, and the Product doesn't really have Features that will meet that Need to produce benefits, then it's not surprising that Closing may be difficult.

Within the context of the kind of selling the students do now and might do in the future, Closing is not such a difficult or scary idea. If their livelihoods do not depend directly on getting the customer to buy, the students will be better able to say, "This is not something that customer needs right now," and to walk away.

Often all that is needed to Close is to summarize the Features and Benefits. If the seller and customer both understand how the Features meet the Needs, the commitment to buy will be forthcoming.

The first step in Closing is then:

> Summarize the Benefits the customer will gain from the Product.
>
> When the customer has indicated a commitment to buy,

the second step is then;

> Help the customer form a Plan of Action to implement the purchase.
> In professional sales, this second step might involve selection of quantity, style, color, etc., with a schedule of payment. For your students, all that might be involved is a question such as, "What can I do now to help you get started?"

Proceeding in this way removes the onus of Success, with that capital "S", of Failure, with that capital "F", from Closing. It becomes part of the same cooperative effort that was begun with the Probing to identify Needs.

NEEDS-BASED SELLING
Activity #5
Script Analysis

Background:

This activity is based on Scenario II of Activity #3 in this section, the encounter between Vance Ferris and Duane Reeves. However, it should not be done until after the Information Dissemination of Activity #4. It should then be used as an assessment of how well students have grasped the Selling Concepts and Techniques and as further practice in recognizing these ideas.

Directions:

Recap the Vance-Duane scenario.

Make enough copies of the following script to give one to each student. Tell them that this is the way the conversation might have gone between Vance and Duane. Stress that is just one way, not the right way. There are as many ways to handle this situation as there are people. There may be things that Vance does that would be wrong or ineffective in the eyes of some of the students.

Tell them then to read the script carefully, and in the blank following each of Vance's statements or questions, write a "P" if they feel it is Probing, an "S" if it's Supporting, and a "C" if it's Closing. If it's a statement, they should add "RT" for each that Reflects Thought. (There may be statements that do not do this). For each question, they should put a "C" if it's Closed and an "O" if it's Open.

Following are two examples of how this might look.

"Do you feel that the elimination of curlicues and furbelows will greatly affect the sales of the Wonder Widget?" PO (Probing and Open.)

"So you feel that we'd have a better chance of eliminating the curlicues and furbelows if we waited a couple of months till Design and Marketing aren't bickering so much." SRT (Supporting and Reflecting Thought).

NEEDS-BASED SELLING
Activity #5
Vance-Duane Script KEY

Vance and Duane meet in Duane's office. After opening pleasantries, Duane begins.

Duane - So, Vance, what's on your mind?

Vance - You know, Duane, we have something of a problem in Finishing with the Wonder-Widget. I was kind of hoping you could help us out. P

Duane - What's the problem?

Vance - Basically, those darn curlicues and furbelows take so long to finish.

Duane - Yeah, I know. But they make the widget look pretty good.

Vance - Well, do you feel that they're necessary in order to sell? PC

Duane - That's a tough call. The Marketing guys seem to think so.

Vance - Have they done an market analysis? PC Have you seen one? PC

Duane - I don't know if they have or not. I haven't seen one.

Vance - How do you feel personally about it? PO

Duane - I don't know. I'm not sure. It makes it look , uh, a little, uh, maybe too much.

Vance - You feel that the style is overdone, then. PRT

Duane - Yeah, I do. It's too fancy.

Vance - And it doesn't serve any useful function. PRT

Duane - Right. Unless you consider attractiveness to the buyer to be a useful function.

Vance - Can we talk about that some more? PC Don't you think that if Design wants something that slows our whole production down this much, that we ought to have more of a say? P.S.C

Duane - Well, as far as I'm concerned, I do.

Vance - Then you'd be willing to bring this up with the rest of Management. SRT

Duane - Well, I don't know. (Pause)

Vance - I understand things have been a bit tense on the fifth floor lately. PRT Are you looking for a way to ease it? PC

Duane - That'd be nice, but I don't know if I'm the one to do that.

Vance - Well, suppose I gave you an idea that would give you something to sell to Design and Marketing? P.S.O

Duane - I know your idea. Get rid of the curlicues and furbelows.

Vance - It's more than that. S We've been kicking it around lately in finishing and we think we have a way to streamline operations, which is something you've often talked about, and produce a better product at lower cost. S

Duane - Well, I don't know.

Vance - Okay. Let me see if I understand what you're looking for. You'd like to see operations streamlined and World-Wide make more widgets at a lower cost. Personally, you don't think the styling of the Wonder-Widget is that great and you wouldn't mind it simpler. But the pressure's on and things are tense around here. It'd have to be a pretty good idea if you were going to propose a major change. SRT

Duane - That's about it, I... (pause)

Vance - Can I lay out for you what we think might work? SC

Duane - Sure, let 'er rip.

Vance - Well, you know we now have to finish the Wonder-Widget by hand. Now suppose... (Vance goes on to explain their idea about finishing the widgets by machine. He suggests how many more they could produce and how much this might lower the cost.) S

Duane - It sounds good to me.

Vance - It would make us more competitive against the Japanese.

Duane - I can see that. I'm sure Marketing would like that.

Vance - How worried are you about Design? SO

Duane - Sure, you're suggesting a change in their ballpark. Some of those guys just live to add curlicues and furbelows.

Vance - Well, we had an idea about that as well. S We think we have an approach that would give them flexibility to fuss up the style if they want. S (Vance explains how this might be done.)

Duane - I see. Well, they might buy it, but they can get jealous of their turf.

Vance - That's why we can't really suggest it. They'd never except any idea that came off the floor. SRT But we think they might accept a suggestion from you. You're management and you have some experience in Design. S

Duane - Yes, most of us in Operations have.

Vance - And you still know a number of those guys. S

Duane - Sure, I play golf with Bob Callahan all the time.

Vance - How willing are you to talk with him about this idea? CO

Duane - Well, just on an informal basis, perhaps.

Vance - That's all we're asking now. C We'd just like you to do some talking about it to people, feel them out, get them thinking about it. S,C

Duane - I guess I could do that.

Vance - Heck, take credit for the idea yourself it you want. C We don't care about the glory.

Duane - I wouldn't do that. If it's your idea, you should get the credit.

Vance - Whatever. But you're willing to start talking about it? CC

Duane - Yeah, all right. Informally.

Vance - Informally. RT How feasible is it to bring it up at the next Inter-Departmental Managers meeting? CO

Duane - I'll have to think about that. I'll give you a definite "maybe."

Vance - Can't ask for much more than that. Thanks for your time, Duane and your help.

Processing:

Using the answer key provided, go through the script line-by-line. Discuss not only the Concepts Vance is applying, and the types of statements and questions he uses, but how these relate to Selling Techniques.

Allow flexibility in the answers. There are some remarks that may involve more than one concept. For instance, Vance's questions after mentioning the tension on the fifth floor, "Are you looking for a way to ease it?" could be seen as Probing and Supporting.

Suggest to students that if they haven't already done so, they critique Vance's statements and questions. They can identify any they don't like, explain why, and suggest alternatives.

They might feel that Duane has been too easy in this dialogue, and that someone from Management is not usually as flexible and willing to go along with a floor supervisor. Acknowledge that this may be true, at least in their situation, but stress that increasing cooperation between blue and white collars seems to be the wave of the future. They may sometime find themselves in such a position a Vance.

NEEDS-BASED SELLING
Activity #6
Role-Playing

Background:

Now that students have identified and discussed the Selling Concepts and Selling Techniques, it is time for them to try consciously applying them through Role-Playing. In the previous Role-Playing, you sought to have students act naturally in selling situations as a way to generate the behaviors that could be examined and discussed. This time around, they will be conscious of the Selling Concepts and try different applications of the Selling Techniques. As with other Role-Playing, the Processing will be very important.

Directions:

In previous Role-Playing, you have had two or as many as five students "on stage" with the others observing. In this case, the aim is to promote greater participation.

The ideal situation would be to have groups of four, with two doing the Role-Playing for Scenario #1 and the other two acting as Observers, and then the parts being reversed.

If this is not feasible, you could go to groups of six or eight, with two or four of the more reluctant students being Observers through both scenarios.

Depending on the number and motivation of students, there are other ways you can play with this. With a group of twenty where only four are willing to Role-Play, you could have the four do both scenarios, discuss them, then have each pair do the other scenario. There could be a good deal of benefit in going through the same scenario a second time with different players.

The main point here is to maximize student involvement while providing for through observation.

These scenarios try to anticipate ways in which your students may grow into more challenging positions, or ways in which the workplace operation may change. Because of the variety of people who may be using this curriculum, the scenarios may or may not resonate with some of the changes that may happen for your students in their jobs.

If they do not reflect what might someday occur, feel free to adapt or change the scenarios to make them more relevant. At least, in Processing, try to focus much of the discussion of the students' perception of the future, and how they might use Selling Concepts and Selling Techniques then.

NEEDS-BASED SELLING
Activity #6
Role-Playing
Scenario #1

Joanne Prichard (make it "Joe" if the role is to be played by a man) works for Positively Perfect Payroll (triple P), a large company in a major city that prepares payrolls for other companies. This involves the processing of time sheets, computations of deductions, issuance of paychecks, through a local bank, delivery of paychecks to the local companies, and bookkeeping of accounts with those companies.

Workers at Triple P do not belong to a union. Instead, they have relied on their Supervisors, who have been promoted from their ranks, to argue for changes in the workplace or improvements in pay and benefits.

Joanne has worked for Triple P for ten years and has been Supervisor of Time Sheet Processing for three. "TSP," as it is known, is highly automated. Batches of time sheets are loaded into an automatic dispenser, which sends them out one at a time. The first Processor types in the company and worker identification numbers. The second enters the worker's pay rate and number of hours. The third enters each worker's deductions, preparatory to a computer determination of the dollars and cents of these deductions, etc.

Each Processor works alone, doing the same entries time after time. It is boring and tedious work, yet requires a high degree of concentration, for mistakes can be costly.

When Joanne started, most of the Processors were young women, often right out of high school. Since she has become Supervisor of this division of twenty Processors, she has seen a change. More of her Processors are older, mid-to-late twenties, and more are men. Turnover is less and the quality of work is better. However, they are more dissatisfied with the tedium and loneliness of the work.

Recently, through a series of informal conversations with them, Joanne has seen an idea emerge whereby teams of three Processors would see a batch a of time sheets through from start to finish. This would involve relocation of equipment and, perhaps, purchase of more flexible terminals. However, it would allow Processors to work together and to achieve the satisfaction of doing a whole batch of time sheets from start to finish.

Her Processors want Joanne to bring the idea up at the monthly Management-Supervisors Luncheon, where complaints are voiced, ideas suggested, and decisions "kicked around." Joanne is willing to do this, and feels fairly confident that most of management will be receptive enough to consider the idea.

Joanne's major concern is Lynn Deegan (male but again may be female), who is Director of Bookkeeping. Joanne know that Lynn has twenty years of working for accountants and bookkeeps, and to him, the only important thing in the job is getting the numbers right. To some of the Triple P employees, he is the "Fourth P", which stands for "Picky". Lynn is able to work with numbers only for up to eighteen hours at a time, and though people have tried to explain to him how different he is, he has little sympathy for those who complain about the boredom of such work.

Lynn's work is, of course, "Perfect," and Joanne knows that he has the full confidence of Triple P's president, Pete Poppellini. Joanne figures that to have any chance of getting her Processors' idea considered, she must sell Lynn on being open-minded during the Management-Supervisors Luncheon. She decides to make an appointment with him to try to sell the idea in a basic sense. Knowing her Selling Concepts and Techniques, she wants to concentrate on Probing and Supporting. Closing will have to be done with Mr. Poppellini during or after the Luncheon.

Despite being known as the "Fourth P," Lynn is a pleasant man, and Joanne has gotten along well with him in the past. They meet in his office.

NEEDS-BASED SELLING
Role-Playing Scenario I
Modification

Pete Poppellini has heard rumors of an employee-suggested change in Time-Sheet Processing. Knowing that Joanne and Lynn are meeting, he figures that his change might constitute their agenda. He decides to drop in on their meeting and arrives ten minutes after they have started the conversation.

Pete prides himself on being a progressive administrator. He feels that he is receptive to employee suggestion and is happy that his employees have never felt the need to organize.

At the same time, he feels that the Fourth P in Triple P is "Profit". Triple P has never failed to be in the black, and he knows that one of the reasons for this is Lynn Deegan.

As Pete joins their conversation, Joanne realizes that if she can sell both of them here, the Luncheon will simply be a "rubber-stamping" of what's already been decided. She knows now that she must now try to Close, as well as Probe and Support.

NEEDS-BASED SELLING
Activity #6
Role-Playing
Scenario II

Jack Pengelly has been working for World-Wide Widgets, Inc. for twenty years. He started in Die-Casting, worked in Finishing, and is now Supervisor in Assembly. In addition to his job duties, Jack has been active in the union, the United Widgets and Wackets Workers (UWWW).

World-Wide and the UWWW have been very progressive in terms of working together to improve operations and worker satisfaction. Because of his experience and ability at dealing with people, Jim has been a member of the Joint Union-Management Streamlining Operations (JUMSO) Group. JUMSO analyzes plant operations and has the power to devise and implement changes that increase production efficiency and provide a better workplace for the worker.

Largely because of Jack's input, JUMSO has recently changed Assembly over to a modular type of production. Previously, assembly line workers carefully put together the 37 precisely machined parts of the widgets. Recent advances in tooling technology and assembly-line procedures now make it possible for the 37 parts to be assembled by machine into 7 modules. Teams of workers then take the seven modules and put them together, working from start to finish of each widget in this assembly process. Modularization has proven to be economical and efficient. Quality Control reports fewer widgets rejected, and overall production has increased.

In addition to these benefits, modularizing Assembly has allowed this department to go to a Flex-Time scheduling. Workers don't have to work the standard eight hour shifts, but may come in at the end of one and leave before the end of the next. They can work part of one shift and part of the next. They can even vary their schedule from week-to-week, as long as this is done through the Assembly Scheduling Unit.

Worker satisfaction and morale has never been higher. Applications to transfer into Assembly form other Departments are way up, and no one wants to transfer out.

Within the past year, JUMSO has become aware of worker dissatisfaction at Wimple's Wackets, Inc., a separate company, but one with similar production. Wimple's has always been more traditionally hierarchical in organization, a fact that the local UWWW unit has had little luck changing. Workers there have next-to-nothing to say about production there, and have had difficulty getting the company to respond to requests for simple things such as tea being offered during coffee breaks. Wimple's has become concerned lately, about worker morale and streamlining operations. Hearing of positive things at World-Wide, Wimple's has asked to send over a team to see their operation. JUMSO has been given the task of hosting this visit. In

hosting, JUMSO would like to sell Wimple's on the idea of modularizing assembly, and on the idea of JUMSO itself. The modularizing will receive first priority, since that would more likely meet the needs that Wimple's has already identified for itself.

Wimple's team is headed by their Vice-President for Operations, Tom Lyons (could be Toni.) He has worked for Wimple's for fifteen years, all of it in management. In addition, he has been on management's contract negotiation team three times. He is a conservative and very careful administrator, and while he's concerned about worker morale and streamlining operations, he's skeptical of changes.

After he's toured World-Wide with his team, Tom is to have lunch with Jack. JUMSO wants Tom to see how responsibly a floor supervisor can handle a position of power, and they want Jack to explain the modularization process to him.

As indicated, Jack's main job is to sell modularization, but it is also hoped that he can begin to show Tom that there is another way to run a company beside the traditional hierarchical model.

Processing:

How you Process these role-plays depends on your group's size, facility at discussion, and how you arranged the participants and observers. Whatever the arrangement, you should have comments from both participants and observers.

Obviously, you want discussion of applications of Selling Concepts and Techniques. Participants will have been consciously aware of these during the role-playing and can talk about what their intentions were for each action.

Some questions you could pursue are as follows:

> Both Lynn Deegan and Tom Lyons could be characterized as "hard sells." How did Joanne and Jack use Probing to "soften" them and make them more amenable to "buying" the product?
>
> If the Modification of Scenario #1 is adopted, how did Joanne's actions change when Pete Poppellini joined the conversation?
>
> How did Jack's approach change depending on whether he was selling modularized assembly, or JUMSO itself?
>
> Were either of the customers moved by appeals to emotion? If so, which appeals were most effective?
>
> How hard did Jack push Closing? Was this appropriate and effective?
>
> Was there any relevance in the premises of these role-plays to what you could see yourself doing in five or ten years?

FORMAL PRESENTATIONS

Approx. 40-50 hours

GOALS

In this section, you want students to:

1. Understand the importance of and make effective use of such concepts volume, pace, pitch, rhythm, modulation, enunciation, inflection, posture, stance, movements, gestures, eye contact.
2. Learn how to prepare a well-organized presentation.
3. Be able to give a formal presentation to a large group, and do so with facility and poise.
4. Discuss the ways in which some of these types of presentation are or will be pertinent in their jobs.

IV. FORMAL PRESENTATIONS

Introduction:

This section corresponds more closely than the others to the traditional high school or introductory college Speech, or Public Speaking course. Students should give their presentations from notes at a lectern or podium. You should try to foster the exchange of constructive criticism among the students following each presentation.

Here again, if your group is large, you might want to consider dividing them. Groups of twenty are about right. Twenty-five is acceptable, but may make things difficult. At that number, simply getting through the presentations will take quite awhile. Students may get tired by the time they've heard the 24th Unforgettable Character speech. And the larger the group gets, the less likely students are to offer criticism.

The hours indicated for this section are based on doing all the presentations with a group of about twenty. Naturally, time will have to be allowed (for preparation) between types of presentations. If you can't allocate that many hours, you may select to do certain presentations and not others. They are arranged in an approximate order of increasing difficulty and length. While this entire curriculum is based on the idea that students will not be graded, it would be helpful to them for someone with a background in speech to offer brief written critiques and suggestions. If students are expected to improve with each presentation, they will need feedback from fellow students and from an "expert."

FORMAL PRESENTATIONS
Activity #1
Information Dissemination

As with the information to be disseminated in Needs-Based Selling, this can be handled in a variety of ways. Lecture and discussion, question and answer, readings, audio-visual materials and so on are all approaches that may all be used.

Ideally, early in the program, students should learn the Formal Presentation Concepts below. Many of them are the same or similar to the Communication Concepts discussed earlier in this curriculum. They should understand what each of them means and be able to discuss them in the context of their own speeches and those of others.

Reinforcement of these Concepts in discussion of presentations is essential, and is where the real understanding will come. Therefore, you should not feel you need to spend a great deal of time going over the concepts at the start of this sections.

All Speech and Public Speaking textbooks discuss these concepts in varying degrees of clarity and depth. One of the most useful guides to this material is MINI-Speech: A Public Speaking Guide, by David M. Mathes. This is available through permission of the author and the Finger Lakes Region Economic Development Center. It presents the material in a very clear and concise manner. As the author has been instrumental in securing the grant through which this curriculum is being written, he is happy to desseminate his monograph to Workplace Literacy programs.

Concepts

1. VOLUME - How loud or quiet the voice is.
2. PACE - The speed and varieties of speed with which the presenter speaks. Includes use of pauses
3. PITCH - How high or low the voice is.
4. RHYTHM - The cadence or beat of the words.
5. MODULATION - Varying of pace and pitch to emphasize certain phrases or words.
6. INFLECTION - Stress of emphasis placed on certain syllables.
7. ENUNCIATION - The clarity of pronunciation.
8. STANCE - The position of the feet when standing.
9. POSTURE - The overall position of the body.
10. MOVEMENTS - Large motions of the trunk or limbs of the body.
11. GESTURES - Movements of the hands used for emphasis.
12. EYE CONTACT - The meeting of the speaker's gaze with that of members of the audience.

FORMAL PRESENTATIONS

Activity #2

Presentations

Background:

These presentations should be given from a lectern or podium. Students should speak from notes written on 3 x 5 cards. They can't learn to speak extemporaneously if they read from a script. Putting notes on cards facilitates eye contact and use of the hands, prevents rustling of papers, helps the speaker stay with his/her organizational plan, and is unobtrusive. Emphasize that only one or two ideas should be on each card so that they are easy to find at a glance.

The minutes suggested for each presentation may be altered. They are suggested as guidelines and students should not be held rigidly to split second timing. Remember, moreover, that a speaker's sense of time is distorted. Two minutes may seem like ten or like thirty seconds, depending on what he/she has to say.

A good way to help students develop a more accurate sense of time without putting adverse pressure on is to tell them that you will give them a sign thirty seconds or one minute before the time guideline is reached.

The amount of time allocated for discussion of each presentation and the overall type of presentation is also flexible. If you can facilitate exchange of constructive criticism, this can be extremely helpful. Students may learn more from each other than from the instructor.

Simple questions to bring out constructive criticism are:

What was effective in that presentation?

What could have been done more effectively?

If you want to offer your own verbal critique, that's fine, but try to do so only after the students have had their say.

Video tape is an effective learning tool for a variety of skills, and it is especially good with public speaking. You might want to video tape these presentations so students can see themselves and critique their own performances. They will probably respond positively to the opportunity to do this, but it might be good not to begin using video tape until after they've done a couple of presentations. They may be extremely nervous for their first and second speeches, and seeing the camera might intensify the nervousness.

This nervousness is something you might want to overtly deal with. It can tie the tongue of a normally loquacious individual and become such a block that he/she may never be willing to speak in front of a group.

You can mention to such individuals that nervousness before speaking is almost universal, even among those who do public speaking as part of their livelihood. In addition, there are other steps which can taken. Tell students to:

1. Be sure their presentation is well-organized.
2. Practice the speech at home a few times.
3. Take deep breaths before and during the presentation.
4. Concentrate on speaking slowly and use pauses to prevent nervousness form making you speak too fast.
5. Use planned pauses to maintain equanimity, and pause any time you feel yourself losing control.
6. Focus on objects in the back of the room to prevent the loss of concentration that can occur if you make eye contact with a member of the audience.
7. Look at your audience and imagine that each of them has told you his/her deepest, darkest secret, and is now desperately hoping that you are not about to reveal it.
8. Look at your audience and imagine that each and every one of them sitting there is naked.

The planning and organization of their presentations is, of course, essential. You must decide how best to give sufficient time for preparation and practice.

Should you want to work systematically with the students on preparation, a text from a somewhat surprising area can help. The St. Martin's Guide to Writing, by Rise B. Axelrod and Charles R. Cooper, is, as the title suggests, a composition guide. Yet many of the types of essays they suggest are similar or identical to topics for these Formal Presentations. The difference between preparation of an essay and speech is minimal. What is so helpful in The St. Martin's Guide is that the authors include a great number of pre-writing (or in our case, pre-speech) activities to help the student select a topic, identify key aspects of this type of essay (speech), generate ideas to include, organize and outline the presentation , and "fine-tune" the language.

FORMAL PRESENTATIONS
Presentation #1
Giving Directions

1-2 minutes

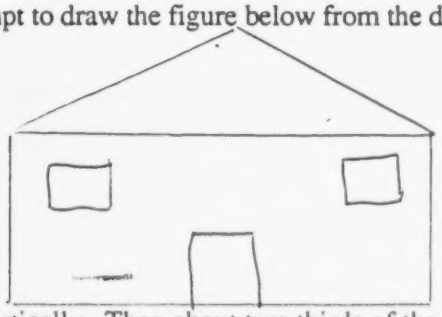
Type:

Students will give their classmates directions on how to draw a simple object of their choice. The classmates will have to draw the object and their success in doing so will be a measure of the speaker's effectiveness.

The key is that the speaker may not use the words for common geometric shapes, such as circle, square, triangle, rectangle, etc.

Example:

Have students attempt to draw the figure below from the directions you will give them.



1. Hold a sheet of paper vertically. Then about two thirds of the way down your paper, draw a horizontal line about 4" long.
2. At each end of the line, draw vertical lines of equal length rising about 3" above the horizontal line.
3. Connect the ends of the vertical lines with another horizontal line.
4. Locate a point about 1 1/2" above the middle of the upper horizontal line, and put a dot there.
5. Connect the dot to the ends of the upper horizontal line.
6. In the upper half of the figure formed by the horizontal and vertical lines, draw two smaller figures, side by side, each having four equal sides and a right angle.
7. Locate the middle of the lower horizontal line. At a point about 1/4" to the left of the midpoint, draw a vertical line about 3/4" high. At a point about 1/4" to the right of the midpoint, draw an identical 3/4" vertical line.
8. Connect the ends of the two 3/4" lines.

Key Points:

Giving directions is something we all have to do, but the ability to do it will vary tremendously. What is essential is to be able to put oneself in the mind of the listener and anticipate where there might be questions or confusion.

Students should be able to see direct relevance of this to their jobs now and in the future.

FORMAL PRESENTATIONS

Presentation #2

Physical Demonstration

2-3 minutes

Type:

Students will give a physical demonstration of how to perform a certain procedure. They must use props of some kind, and these may be charts or diagrams.

Examples:

How to :

Perform card tricks

Do CPR

Knit

Waterproof boots

Make brownies

Tie knots

Key Points:

Choosing a procedure that is easily demonstrable and relatively simple is very important. You might want to Brainstorm a list of appropriate procedures.

Students may have to do something vertically when they usually do it horizontally, or from standing behind an object rather than in front. This can be tricky, as any man knows who has tried to teach his son how to tie a necktie by standing in front of the boy. Tell students to practice the procedure at home.

Maintaining eye contact while working with props is crucial, but often difficult. Students should plan how they will do this.

They should also plan how they will make their demonstration visible to everyone.

If charts or diagrams are used, they should be large and fairly simple.

FORMAL PRESENTATIONS

Presentation #3

How-To 2-3 minutes

Type:

This is similar to the Physical Demonstration , yet the How-To involves something more complex and abstract than a physical procedure, and it doesn't rely on props.

Example:

How to calm a child who's throwing a temper tantrum.

How to get up, shower, dress eat and be out the door in 20 minutes.

How to present yourself for a job interview.

How to deal with a car salesman.

How to organize your things for a long trip.

Key Points:

Selecting an easily analyzed procedure is the first step.

Organization and clarity of steps are essential

Students may want to use hand gestures to reinforce the organizational plan, e.g. raising fingers for step one, step two, etc.

Students should anticipate parts of the process that others may have difficult understanding, and do these with greater care.

They should also anticipate questions and provide answers, e.g. "You may wonder why I said you should have reading material in the bathroom. Well, if you go in there to disengage from the tantrum-thrower, you'll be better able to stay the necessary amount of time if you have something to read."

FORMAL PRESENTATION

Presentation #4

Personal Anecdote

3-4 minutes

Type:

Students should relate an interesting incident from their past.

Examples;

Getting a speeding ticket with your kids in the car.
Being locked in closet when you were a child.
Shooting your first deer.
Starting on a paper route for the first time .
A time you really screwed up on the job.

Key Points:

The account should cover both external and internal events. That is, the speaker should describe what happened and also how he/she reacted and felt inside. Relating internal events can make ordinary external events interesting, and it demonstrates why this incident is remembered.

Students should take some time in choosing an appropriate anecdote. Tell them to avoid obvious milestones like high school graduation, wedding, birth of first child, etc. These are so common and most reactions are so typical that it's difficult to make them interesting.

They should provide sufficient background to understand what happened, but not spend too much time getting to the incident itself.

Physical details of the setting will help the audience to visualize the incident.

The speaker's internal reactions should be described as vividly as possible. Metaphors and similes are useful for that, e.g. "My emotions felt like something prepared in a Cuisinart."

FORMAL PRESENTATIONS

Presentation #5

An Unforgettable Person

3-4 minutes

Type:

This is similar to the Personal Anecdote, but describes a person who has been significant in the life of the speaker.

Example:

Your sixth grade teacher.
Uncle Fred
Gramma
Your buddy in the service
A Co-Worker.

Key Points:

As with the Personal Anecdote, students should emphasize their reactions to the Unforgettable Character.

Initially, each speaker should make his/her relationship with the Unforgettable Character very clear

The character should be someone from the past, but might still have an active part in the student's life.

The speaker might describe his/her first impressions.

Describing favorite verbal expressions, idiosyncrasies, and so on, will make the character more real.

For each important characteristic of the character, the speaker should give an example of how this was shown.

FORMAL PRESENTATIONS
Presentation #6
Reporting Information

4-5 minutes

Type:

This is simply a report of information on a topic of the students' choice. They could be given time to do some research, but emphasize that they should present information that a general audience like the class would find interesting. Extensive library research is not necessary.

Examples:

Types of roses
Model trains
Bruce Springsteen
The Washington Monument
Interstate Highway System
Fog

Key Points:

It is important initially to create interest in the topic. This can be done through an interesting anecdote or surprising fact.

Students should be careful not to allow in personal opinion. For example, don't say , "Bruce Springsteen is the greatest rock singer in the world." Do say, "Bruce Springsteen is one of the most popular singers in the world."

They should avoid giving directions. Don't say, "There are many types of trains and you should look over them carefully before choosing." Do say, "The interested buyer has many types of trains to consider in making his choice."

An everyday topic can be made more interesting by approaching it from a different angle, e.g. "Many animals benefit when fog blankets the ground."

FORMAL PRESENTATION

Presentation #7 4-5 minutes

An Evaluation

Type:

This is similar to Reporting Information, but in this case, students judge characteristics of their topic

Examples:

Mikhail Gorbachev

Winchester 12 gauge shotgun

A proposal to fund research on AIDS

"Dallas"(the TV show)

David Letterman

Corning Glass Works

Key Points:

It is important for students to think about their audience. How much do they know of the topic? How much information should be given them? Why should they care about this topic? Will they be receptive to the speaker's judgement, or antagonistic?

Early in the speech, students should establish clear criteria for judging the topic.

Students may want to select similar items for comparison and contrast, i.e. How are they similar? How are they different?

Students should decide whether to mention opposing evaluations of the subject, and if so, in what way.

FORMAL PRESENTATIONS

Presentation #8

Impromptu Speeches 1-2 minutes

Type:

As the name implies, students are given minimal preparation time, generally thirty seconds to two minutes.

Examples:

The most important qualities in a good parent.

The most triumphant feeling I ever had.

The most irritating type of driver.

If I was not this age, the age I would like to be and why.

What I value most in my friends.

The skill I would most like to learn.

If reincarnation is real, what I would like to come back as.

What I like to do when I am alone.

What I'd do if I had a year to live and a lot of money.

What my hometown needs most.

Other topics can be gleaned from Activity #1 of Small Group Communication and Activity #2 of One-to-One Communication.

Key Points:

Tell students to try to enjoy this. Strangely enough, sometimes not having preparation time makes it easier. There's less time to worry and get nervous.

Discuss their sense of time and how distorted it was during their speech.

Brainstorm job situations now and in the future where they might have to make an impromptu presentation.

FORMAL PRESENTATION
Presentation #9
Statement of Opinion

Type:

Students must explain their position on a controversial subject.

Examples:

Gun control

Abortion

Capital punishment

Euthanasia

Equal Rights Amendment

The value of a college degree

"Test-Tube" babies

Drinking Age

Key Points:

Students may need to define some terms early in the speech, e.g. "passive vs. active euthanasia."

They should define the extent of their agreement or disagreement, e.g. "I am for the elimination of small hand-guns known as 'Saturday Night Specials', but not target or game pistols."

They should choose emphatic but not inflammatory words.

They may attack opposing opinions but not those who hold them.

They should use real or hypothetical examples to show the benefits of their stand and the detriments of opposing views.

FORMAL PRESENTATIONS

Presentation #10 5-7 minutes

Making a Proposal

Type:

Students identify a problem and propose a way to solve it.

Examples:

The state should start putting lime in all lakes suffering from acid rain.

The state should make the first D.W.I. offense punishable by a mandatory six month loss of license.

The student's local town should organize alternative Halloween activities for kids so that they don't have to go door-to-door.

Schools should adopt a twelve month school year and increase instructional days to 200.

Key Points:

Students may pretend that the audience members are someone else, e.g. state legislators. You might encourage this. Imagining a hypothetical audience allows students to create more sharply focused and concrete proposals. If they do this, they should indicate the change at the beginning.

The first step is to define the problem and prove it is one.

They might then look at any alternative proposals and discuss what's wrong with them.

They should then outline their proposed solution and show how it will work.

They should anticipate and deal with counter-arguments.

They should use forceful but not inflammatory language.

V. QUESTIONING AND LISTENING SKILLS

approx. 6-8 hours

GOALS

In this section you want students to:

1. Review the techniques of Closed-ended and Open-ended Questions and statements Reflecting Thought.

2. Learn how Open-ended Questions may be used as Clarifying Questions to help a friend or co-worker sort through a problem and discover a solution.

3. Learn how the technique of Reflecting Thought can be used in Reflecting Feeling, and both or these can be considered Active Listening and be used for the same purposes as Clarifying Questions.
4. Use Clarifying Questions and Active Listening in role plays of situations to which they can relate.
5. Discuss Job-related and Outside Life situations in which these approaches might be used.

QUESTIONING AND LISTENING SKILLS

Introduction:

This section builds on work already done. If they have gone through this entire curriculum students already know the difference between Open-ended and Closed-ended Questions. They will have identified these and tried them out in the role playing in the Needs-Based Selling Section.

They will also have identified and used the technique of Reflecting Thought. Reflecting Feeling is similar, except that the listener reflects what the speaker seems to be feeling rather than thinking.Together, Reflecting Thought and Reflecting Feeling may be considered as Active Listening. Thomas Gordon, in the very popular Parent Effectiveness Thinking, has a lengthy discussion of Active Listening and its applications.

QUESTIONING AND LISTENING SKILLS
Activity #1
Information Dissemination

Background:

As with other Information Dissemination Activities, there are multiple approaches to this one. By now, you will have a good idea of the best ways to present this material and have students work with it.

Directions:

Review Open-ended and Closed-ended Questions and Reflecting thought as they were discussed in Needs-Based Selling. You might have students Brainstorm other situations in which they would be useful.

Now present the concept of Clarifying Questions. These are Open-ended Questions designed to help someone:

1. clarify a problem,
2. identify alternative ways to deal with it,
3. examine the consequences of each of the alternatives,
4. identify how he/she feels about the problem and alternatives, or
5. decide how best to begin action on one or more of the alternatives.

Examples of Clarifying Questions which aim at one of these goals and the number of the goal they aim at are as follows:

Do you have any idea why he acted that way toward you? #1

How long has this been going on? #1

What have you thought of doing about her? #2

What have other people suggested you do? #2

How would it affect him if you did that? #3

What would happen to you if you did what he suggested? #3

How does this situation make you feel? #4

How did your stomach react when you heard their idea? #4

What's the first step you can take now? #5

How ready are you to begin work on this idea? #5 (also #4)

In discussing Clarifying Questions, contrast them to the idea of the Phony Question/Cloaked Statement (PQCS). Some people ask questions which actually cloak statements, and these are used, not to help clarify, but to impose their ideas or values. PQCSs are a subtle, and sometimes not-so-subtle attempt to manipulate. Tip-offs to PQCSs are phrases like:

Don't you think...?

Isn't it true that...?

Wouldn't you say...?

These phrases are often prefaced by "But." Have students think about these phrases for a moment. Have them think of someone they know who uses them. Ask them how the phrases make them feel. They will probably report a feeling of being defensive, as if they are under attack or coercion. This is appropriate, for PQCSs are used to attack you ideas and push you into a place where the speaker wants you to go.

Contrast these phrases to those we have when the contracted "not" is removed. These are the beginnings of Open-ended Clarifying Questions.

Do you feel...?

Is it true that...?

Would you say...?

As mentioned, Active Listening includes Reflecting Feeling along with Reflecting Thought. As the name implies, these are statements that recognize the existence and legitimacy of the speaker's feelings and try to help him or her identify and express these. They do not get into factual aspects of a problem, but they help the speaker because he or she knows that someone at least, and perhaps at last, understands, and this is encouraging.

Examples of statements that Reflect Feeling are:

That sounds pretty frustrating.

That seems to have made you angry.

I can understand why you're so puzzled.

In practice, Clarifying Questions and Active Listening are blended into the conversation. There is no prescribed sequence of questions and statements.

As you discuss these approaches, some students may realize that they have often used them, only not under such names. This is highly likely and you should acknowledge that they are not so much new ideas as new names for things that helpful people often do.

You might also have students think of people they like to go to when they're down or when they have a problem. It is likely that they will identify such individuals as practitioners of these approaches.

Finally, you can contrast these approaches to the standard response to expression of a problem, which is to give advice, e.g. "Well, I think you should..." or If I were you, I'd..." There are problems with giving advice. The advice-giver may not know enough about the situation to give a helpful suggestion. The one with the problem may not be ready yet to accept advice. In fact, he or she may even resent being offered advice, i.e. "I just need to talk about this. I don't need you to tell me what to do."

Giving advice puts the advice-giver in a superior position and the advice-receiver in an inferior one. This is not conducive to the mutual exploration of a problem and its solution.

In fact, some people give advice just to put themselves in a superior position. Doing this can keep others at arm's length and serve as justification for rejecting them, i.e. "I've told you what you should do. If you don't want to take my advice, well, then I can't help you."

Since advice is something we all have given and will give again, it shouldn't be characterized as inherently evil. However, its limitations in problem-solving and its potential for abuse should be pointed out.

QUESTIONING AND LISTENING SKILLS
Activity #2
Script Analysis

Background:

This is similar in purpose to Activity #4 of Needs-Based Selling. It aims to give students practice in recognizing the various questioning and listening techniques and how they might use them.

Directions:

Review Scenario I of Activity #4 in One-to-One Communication. Now imagine that the conversation between Jim Jacoby and Bob Coombs is over. It ended with Bob reprimanding Jim once again and warning that a repetition of his socializing will result in formal disciplinary action.

It is the same day and Jim's shift has ended. He goes into a bar across from the shop to get a beer, and encounters a friend from another shop in the company. His friend, Ken Elliott, invites him to sit down.

The following script is how their conversation might go. In the blank following each of Ken's remarks, have students identify its aim with the following code.

If it's a question, Identify by number its aim as being to:

1. clarify a problem,
2. identify alternative ways to deal with it,
3. examine the consequences of each of the alternatives,
4. identify how he feels about the problem and alternatives, or
5. decide how best to begin action on one of the alternatives.

If it's a statement, they should write RT if it Reflects Thought or RF if it Reflects Feeling.

QUESTIONING AND LISTENING SKILLS
Activity #2
Jim-Ken Script

Ken- You look kind of down, Jim. _____ Anything wrong? _____

Jim- Yeah, I had another run-in with that miserable supervisor today.

Ken- Oh yeah? _____ What happened? _____

Jim- He called me in his office and...(Jim tells Ken what had happened on the floor and the gist of the conversation in Bob's office.)

Ken- Whew: That sounds like a rough one!_____

Jim- You got that right!

Ken- What are you going to do? _____

Jim- I don't know.

Ken- What do you feel like doing? _____

Jim- I feel like telling him to you know what.

Ken- I'll bet! _____ Seriously, have you thought of anything you could do? _____

Jim- Not really.

Ken- Well, as I understand it, you do your work real well and faster than some of the guys. And you get a little bored doing it and you want to chew the fat a little._____

Jim- That's right. And I don't bother a guy when he's working hard. Just when he's catching a breath.

Ken- And that seems reasonable. _____ Did you explain that to Bob? _____

Jim- Sure, 'til I was blue in the face!

Ken- And he didn't buy it? _____

Jim- Nope.

Ken- So what are you going to do? _____

Jim- I guess I"ll just have to stop if I want to keep my job. Of course, one of the other guys told me I should just chuck it.

Ken- Well, that's two ways you could go. _____

Jim- Another guy said I should file a grievance that he's hassling me with the union.

Ken- Do you like any of those ideas? _____

Jim- I don't know. None of them sound that good.

Ken- Have you thought of any way you could get some socializing in without calling attention to yourself? I mean, somehow do it in a way that would be acceptable to Bob? _____

Jim- No. I don't think of any offhand. Ah, to heck with it!

Ken- You sound really ticked off. _____

Jim- Sure I am! Wouldn't you be?

Ken- Sure. Frustrated too. _____

Jim- Maybe I should just tell them to take a hike and quit.

Ken- What do you think would happen if you did that? _____

Jim- For one, my old lady would kill me.

Ken- She sure might, you guys being married just a year and her pregnant. _____

Jim- Yeah, with the baby coming, that might not be such a good idea.

Ken- So, from what you've said, there are three other choices. You can live with it. You can file a grievance. Or you can try to find a way to socialize without getting into trouble. _____ Do you like any of those? _____

Jim- Well, I sure don't like the idea of just grinning and bearing it.

Ken- Why not? _____

Jim- I couldn't handle it. I'd explode!

Ken- Yeah, it would be tough. Do you think filing a grievance would work? _____

Jim- I don't know. Maybe. We haven't had too much luck with them lately.

Ken- So I hear. anything else about that idea? _____

Jim- It would settle my case forever with Bob, win or lose.

Ken- Sounds as if it would. _____What about looking for another way to socialize?___

Jim- That'd be tough. I can't think of a one with the way we're set up there.

Ken- Well, if you could, would you want to do that? _____

Jim- Sure. That'd be the best bet.

Ken- Could you sit down and really analyze the operation in the shop and see if there are any possibilities? _____

Jim- I guess so. I don't feel like it now, though.

Ken- I can understand that. _____

Jim- It's just such a pain, you know?

Ken- Sure, sure I do. _____

Jim- It does help to talk about it with you.

Ken- Thanks. I've been in situations like this before. I know how it feels. _____

Jim- Yeah.

Ken- Hey, I see some of the guys from your shop over in the corner. Would you want to go over and explore some alternate socializing possibilities? _____

Jim- They might have a couple of ideas.

Ken- Sure they might. _____

Jim- Okay, let's go. Come on.

Jim and Ken join three of Jim's shopmates and order another round of beers.

QUESTIONING AND LISTENING SKILLS
Activity #2
Jim-Ken Script Key

Ken- You look kind of down, Jim. RF Anything wrong? 1

Jim- Yeah, I had another run-in with that miserable supervisor today.

Ken- Oh yeah? 1 What happened? 1

Jim- He called me in his office and...(Jim tells Ken what had happened on the floor and the gist of the conversation in Bob's office.)

Ken- Whew! That sounds like a rough one! RF

Jim You got that right!

Ken- What are you going to do? 2

Jim- I don't know.

Ken- What do you feel like doing? 4

Jim- I feel like telling him to you know what.

Ken- I'll bet! RF Seriously, have you thought of anything you could do? 2

Jim- Not really.

Ken Well, as I understand it, you do your work real well and faster than some of the guys. And you get a little bored doing it and you want to chew the fat a little. RT

Jim- That's right. And I don't bother a guy when he's working hard. Just when he's catching a breath.

Ken- And that seems reasonable. RT,RF Did you explain that to Bob? 1,3

Jim- Sure, till I was blue in the face!

Ken- And he didn't buy it? 3

Jim- Nope.

Ken- So what are you going to do? 2

Jim- I guess I'll just have to stop if I want to keep my job. Of course, one of the other guys told me I should just chuck it.

Ken- Well, that's two ways you could go. 2

Jim- Another guy said I should file a grievance that he's hassling me with the union.

Ken- Do you like any of those ideas? 4

Jim- I don't know. None of them sound that good.

Ken- Have you thought of any way you could get some socializing in without calling attention to yourself? I mean, somehow do it in a way that would be acceptable to Bob? 2

Jim- No. I don't think of any offhand. Ah, to heck with it!

Ken- You sound really ticked off. RF

Jim- Sure I am! Wouldn't you be?

Ken- Sure. Frustrated too. RF

Jim- Maybe I should just tell them to take a hike and quit.

Ken- What do you think would happen if you did that? 3

Jim- For one, my old lady would kill me.

Ken- She sure might, you guys being married just a year and her pregnant. RT

Jim- Yeah, with the baby coming, that might not be such a good idea.

Ken- So, from what you've said, there are three other choices. You can live with it. You can file a grievance. Or you can try to find a way to socialize without getting into trouble. 2 Do you like any of those? 4

Jim- Well, I sure don't like the idea of just grinning and bearing it.

Ken- Why not? 3

Jim- I couldn't handle it. I'd explode!

Ken- Yeah, it would be tough. Do you think filing a grievance would work? 3

Jim- I don't know. Maybe. We haven't had too much luck with them lately.

Ken- So I hear. Anything else about that idea? 3

Jim- It would settle my case forever with Bob, win or lose.

Ken- Sounds as if it would. RT What about looking for another way to socialize? 3

Jim- That'd be tough. I can't think of a one with the way we're set up there.

Ken- Well, if you could, would you want to do that? _____

Jim- Sure. That'd be the best bet.

Ken- Could you sit down and really analyze the operation in the shop and see if there are any possibilities? _____

Jim- I guess so. I don't feel like it now, though.

Ken- I can understand that. _____

Jim- It's just such a pain, you know?

Ken- Sure, sure I do. _____

Jim- It does help to talk about it with you.

Ken- Thanks. I've been in situations like this before. I know how it feels. _____

Jim- Yeah.

Ken- Hey, I see some of the guys from your shop over in the corner. Would you want to go over and explore some alternate socializing possibilities? _____

Jim- They might have a couple of ideas.

Ken- Sure they might. RT

Jim- Okay, let's go. Come on.

Jim and Ken join three of Jim's shopmates and order another round of beers

QUESTIONING AND LISTENING SKILLS
Activity #2

Processing:

This should be processed similarly to that of Activity #5 in Needs-Based Selling. Use the answer key provided and discuss Ken's remarks. Again, there may be some which can be interpreted in more than one way. If there are questions or statements Ken made that students don't like, try to figure out why and have them suggest alternatives.

They may feel that, overall, Ken is unrealistic, that he asks too many questions and doesn't make enough suggestions. Explain that there are people like Ken, who don't make suggestions, and that in any case, the dialogue is meant to illustrate the techniques.

QUESTIONING AND LISTENING SKILLS
Activity #3
Role-Playing

Background:

Your students have done a good deal of role-playing by now, and know what it's aimed at. This activity builds on the identification and discussion of the Clarifying Questions and Active Listening skills in the previous activities.

Directions:

The aim here is to give everyone practice with these skills. In this case, don't allow for observers, either passive or active, other than yourself. Students should pair up with the directions that each will have a turn being the one with the problem and the one who wants to help.

Be sure to have sufficient copies of all four scenarios that they will have flexibility to choose the scenario they want to role play. Allow the one playing the person with the problem to choose which role he or she wants to play.

Tell the students that there are four scenarios, two male, two female, of which two are younger (late teens) and two are older (thirties). This gives all pairs, female-female, male-male, female-male some the chance to do two role plays without either of them having to play a role of the opposite gender.

After the students have paired up and decided which types of role they will play, hand out copies to each pair. Both speaker and listener should read the scenario. Tell them about how much time they'll have; fifteen minutes is about right. Then have them begin. You should circulate unobtrusively as they do the role plays.

QUESTIONING AND LISTENING SKILLS
Activity #3
Scenario 1 - TODD

Todd is your 17 year old son. Partly because you didn't go to college, you've always hoped that Todd would. It will be difficult financially, but you and your spouse are willing to sacrifice. Todd has done well in school and has hoped to fulfill your dreams for him.

He's also ready to contribute financially, since he has made quite a bit of money as a guitarist for a very popular local rock band. He enjoys playing and the money he's saved will make a good college program possible.

Recently his band has received encouragement from local disc jockeys and others knowledgeable about rock to try for national exposure and a big record contract. This would mean that each of the members would have to invest savings in new instruments, sound equipment, and a van. The other members are all for doing this. Todd isn't so sure.

Making it big would be tremendously exciting, but it would never allow time for college. A long career might mean never going to college, but at the same time, it would be no guarantee of a satisfying lifetime career. Going for the top would also, he feels, disappoint his parents hopes and dreams for him.

On the other hand, if he doesn't go for it, he might always regret it and wonder if they could have made it.

Finally, if they do try for fame and fortune and don't make it, all his savings will be gone, and college might be too expensive. He might have to get a regular job, though he has no trade skills.

One evening, plopping himself down on the couch and giving a heavy sigh, he says, "Mom, Dad, I just don't know what I should do." You've always been the one who's talked with him, so it's up to you to help him out.

QUESTIONING AND LISTENING SKILLS
Activity #3
Scenario #II - STEPHANIE

Stephanie is your 16 year old daughter. She has always been a popular, socially-minded girl with a strong mind of her own. You're proud of her and have gotten along well with her.

You know that she has always envied a particular group of students at school who are very well-dressed, very social, and considered something of an elite. Through saving money earned babysitting and at a part-time job at Burger King, she has significantly upgraded her wardrobe. Evidently she has made herself popular enough with this elite group that she no longer hangs around with her old friends. She travels around with the new group, shopping at malls and going to parties.

She is still a pleasant and cooperative girl at home, and her school work is fine. Lately, however, something hard to define has been different about her. She seems preoccupied and bothered.

One Sunday afternoon, as you are cleaning out the garage, she comes out to help. You are a bit surprised by this, and even more surprised when she says, " I just don't know if I'm doing the right thing!" and bursts into tears.

When the tears stop, she relates her concerns to you. The new group is not all she'd hoped. At their parties, there is mild recreational drug use. She hasn't taken any and no one is pushing her to, but she's still bothered by it. In addition, kids in the group seem to switch boyfriends and girlfriends frequently, almost week by week. She'd like a more steady relationship, but this is frowned upon. In fact, there's one boy she really likes, but he seems impossible to pin down.

She does like most of these kids. They're bright and wittier than her old friends. She likes her new clothes, but they don't seem so important now.

She might like to detach herself from this group, but doesn't know if her old friends would accept her back. She also doesn't know if they'd seem dull by comparison. In short, she doesn't know what to do.

While you would definitely like to see her with the old crowd, you know that to push her even slightly in that direction might make her stubbornly stick with the fast set. You decide to try applying the questioning and listening techniques to help her make her own decision, and you'll hope for the best.

QUESTIONING AND LISTENING SKILLS

Activity #3

Scenario III - HARRY

Harry is a 38 year old on-site supervisor for Continental Construction Co., a firm located in a medium-sized city. Continental specializes in building small to medium-sized office buildings and plazas. At any one time, they might have eight to ten projects underway.

Harry operates out of the central office, reporting in each morning and then driving around to each site. He is on his own till mid-afternoon, when he must return. He calls in frequently to consult with firm architects and engineers, and he wears a beeper so that he can be paged, but otherwise, he's free to go where he wants.

He frequently stops for lunch at the Delite Diner, a place with a comfortable atmosphere and good food. Recently the Delite hired a new waitress, Diane, who is in her late twenties. She has light brown hair with blonde highlights, a good figure with an extra pound or two, and a sweet expression that looks as if she's been hurt once or twice.

Harry had a bad five year marriage, and since its break-up, has sworn never to get involved again with a woman. He does like flirting with them, however, and there is something about Diane that attracts him to want more than casual banter. There is a softness and vulnerability that is very appealing.

Diane herself is involved in a bad marriage to a man who doesn't want to spend much time at home, or talk much with her when he does. She likes the steadiness she sees in Harry and his not-so-well-hidden vulnerability.

One day as she and Harry chat at the diner, she complains about a drafty window. He volunteers to come over to check it, since her husband appears not to care. Since she gets off at two, and he doesn't have to be back at the office till three or four, she takes him up on his offer.

Once there, One Thing Leads To Another And Another And... Very quickly, Harry and Diane are involved in a serious affair. He stops over just about every day between two-thirty and four and the relationship deepens. Each enjoys the other, but each is wary of a deepening involvement that could lead to more pain.

He doesn't know if he wants her to leave her husband, but he would like to be able to spend more time with her. As it is, he's stretching their afternoon interludes longer and longer, and he's aware of comments being made around the office about why he's getting back later. In addition, because Diane hates the thing, Harry turns off his beeper when he's at her apartment. There have been a few times when he's been paged and hasn't answered.

When his boss asked him why he's been getting back later and not responding to his page, Harry responded with a series of lame excuses about getting hung up on various sites. Once his boss said, "Harry, if I didn't know you better, I'd think you were having an affair." Even though the remark was in jest, Harry knew then that he'd have to do something.

He doesn't know whether to drop Diane, if he could, continue as they are, or pursue an open and deeper relationship. As you are one of his few close friends he turns to you for help

QUESTIONING AND LISTENING SKILLS
Activity #3

Scenario IV - MARY

Mary is a 35 year old woman. Currently, life seems to be giving her a bad deal. She has two children, Tommy, 4, and Jessica, 9. Tommy is asthmatic, and though the doctors say he will someday outgrow his asthma, now he has frequent severe attacks. When he has these, he cannot go to day care and someone must stay home with him.

Possibly because of all the attention Tommy receives, Jessica has become difficult to handle. She is whiny and stubborn at home, and her teacher recently called to say that she's been having difficulties with other children at school.

Mary's husband, Rick, is a truckdriver. He drives local routes so he sleeps at home most nights. He's active in the Teamster's local, so much of his free time is taken up with union business. When he is home, he's tired and doesn't want to be bothered with Tommy's health problems or Jessica's emotional ones.

Mary works as a quality control inspector at a local clothing factory. Recently her supervisor has been unhappy with her work, and has told her this. She's missed too much work staying home with Tommy, and when on the job, her concentration has lapsed. Several garments with defects have recently passed without her notice. The supervisor has hinted that if she doesn't improve, she may be fired.

Mary has been thinking that she may beat him to the punch and quit, though it would make things extremely difficult financially. She has come to you to talk and try to reach a decision.

QUESTIONING AND LISTENING SKILLS
Activity #3

Processing:

By now you and the students are familiar with how to process such an activity. In this instance, you might want to start the processing by looking at each of the scenarios and discussing what were the common issues and what resolutions, if any were reached.

Then you should focus on the Clarifying Questions and Active Listening. Ask them how these techniques felt. A number may report how difficult it was not to give advice, but hopefully, they also like the initial feel of an alternative approach.

Discuss with them whether they feel they could use these techniques in other areas of their lives, and if so, which. Encourage them to try out a few the next time someone discusses a problem with them. It probably won't be very long.

If you have time, you might even have them try out some techniques in their "real lives" and report back as to how this went. They could then switch parts and try to do role plays again.

AFTERWORD

I hope that you have found this a useful curriculum for your students, and that in teaching it, you have learned something too. We never learn anything so well as that which we teach.

In addition, I hope you realize that any sort of grading system for this kind of program would be counterproductive. This doesn't mean, however, that you can't assess it. You and any staff you have will have your own subjective impressions of what went well and what didn't, and, of course, you will discuss these.

You may also want to get the students' impressions in a more systematic way than through informal conversations. One way to do this would be to give the class a simple rating survey. I would recommend that you do this two or three times during the course of the program, but if that is not feasible, a survey at the end doesn't take much time and can give you a lot of useful information.

An easy survey might consist of statements which they could respond to on a five point scale, and questions which could be answered with a phrase or sentence. Examples of these are as follows:

Statements	% of Agreement				
	100	75	50	25	00
I learned a lot of useful skills in this program.					
I enjoyed the activities and discussions.					
I will be able to apply the things I've learned.					

AND

Questions

What were the most useful things you learned in this program?_____

What things do you still feel unsure about?_____

What suggestions would you make for improving this program?_____

_____